

# MUSICAL AMERICA

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## ANNOUNCE CAST FOR DAMROSCH'S OPERA

**"Cyrano" to Be Given Next Thursday with Alda, Martin, Amato and Other Favorites**

General Manager Gatti-Casazza, of the Metropolitan Opera House, has announced Thursday evening, February 27, as the date for the first performance of Walter Damrosch's "Cyrano," which will mark the Metropolitan's second venture in the field of English opera. The libretto of the opera is by W. J. Henderson and is adapted from the play by Edmond Rostand. Alfred Hertz will conduct and the cast will be as follows: *Cyrano*, Pasquale Amato; *Roxane*, Frances Alda; *Duenna*, Marie Mattfeld; *Lise*, Vera Curtis; *A Flower Girl*, Louise Cox; *Mother Superior*, Florence Mulford; *Christian*, Riccardo Martin; *Ragueneau*, Albert Reiss; *De Guiche*, Putnam Griswold; *Le Bret*, William Hinshaw; *Two Musketeers*, Basil Ruysdael and Marcel Reiner; *Montfleury*, A. Cadet, Lambert Murphy; *A Monk*, Antonio Pini-Corsi; *Four Cavaliers*, Austin Hughes, Paolo Ananian, Louis Kreidler, Maurice Sapio.

Mr. Damrosch conceived the idea of writing an opera on Rostand's "Cyrano de Bergerac" twelve years ago, while hearing a performance of that drama given by Mr. Mansfield. Subsequent hearings confirmed him in the impression that "Cyrano" was a wonderful subject for musical treatment, and at his request Mr. Henderson wrote an English libretto for him, using the Rostand drama as a basis, but condensing the play in many particulars, and otherwise adapting it for a musical setting. Mr. Damrosch wrote the music, finishing it about eleven years ago. He also prepared a piano score, but became dissatisfied with his setting of the last act, and although the publishers had engraved the plates for nearly the entire work, he decided to withdraw it from publication until he could find the leisure and the impulse to re-write the fourth act, including the death of *Cyrano*, as he thought it should be written.

Thus the work lay for more than nine years, until a year ago last Summer, when Mr. Damrosch looked again at his manuscript, the fourth act of which he had destroyed, and resolved to finish it as soon as leisure would permit. Meantime, some of the directors of the Metropolitan Opera House had become interested in the work, and at their request Mr. Damrosch gave a hearing of the first act and excerpts from the second at his house a year ago, with a few selected singers and a small chorus, the composer himself supplying the orchestra at the piano. Mr. Gatti-Casazza and some of the directors of the Metropolitan Opera Company were present and decided to produce the work at the Metropolitan this Winter. Mr. Damrosch agreed to furnish them with the orchestral score completed before the first of September.

The end of May, 1912, he began work on the new fourth act at his Summer place at Westport, Lake Champlain, and at the end of three months he had completed not only the last act, but had written an entirely new orchestral scoring for the whole opera, numbering twelve hundred score pages. To do this he worked at least six hours a day, but he says that he had never had such a happy Summer in his life.

Contrary to some reports, Mr. Damrosch had no particular singers in mind while writing the music. Twelve years ago the opportunities of an adequate production of a grand opera in English were virtually nil, and the work for him was purely a labor of love, with but slight hope of ever seeing a proper scenic production.

His first opera, based on Hawthorne's "Scarlet Letter," was written completely under the thrall of the great music dramatist Wagner. Since those days Mr. Damrosch's idea on the music drama have changed, and in his musical treatment of "Cyrano" he has gone back to a certain ex-



—Photo Copyright, Mishkin Studio.

**RICCARDO MARTIN AS "ENZO"**

**It Was in This Role Which He Sang at a Day's Notice, Owing to the Sudden Indisposition of Signor Caruso, That the Distinguished American Tenor Won a Great Success. He Will Appear in "Cyrano" Next Week**

tent to the older operatic form, giving to the human voice much greater melodic importance than the Wagner music drama permits.

A number of the personae of the drama are, however, characterized by special themes, which are developed symphonically in the orchestra, and which depict *Cyrano's* proud swagger, his wit and the romantic love he bears for *Roxane*. To characterize *Cyrano's* nose, Mr. Damrosch uses a theme based on the whole tone scale, which in its unnatural intervals is intended to stand out against the rest of the music, which is based on the regular "old fashioned" diatonic scale. *Roxane* is depicted in the beginning as a more or less artificial "precieuse" by music of ornate floridity, but who through her love for *Christian* develops the real note of womanhood.

### Bonci on the Sick List

Suffering from an attack of rheumatic fever which he contracted a few hours after his recital last Saturday at Carnegie Hall, Alessandro Bonci, Italian tenor, is confined to his apartment in the Ansonia Hotel. Consequently his engagements to sing in several cities in the West next week have been cancelled by his managers, Messrs. Haensel & Jones.

### Kubelik, Seriously Ill, Cancels Tour

GENEVA, Feb. 15.—Jan Kubelik, the violinist, is seriously ill at his home in Bohemia and has been obliged to cancel a series of concerts booked for him beginning February 17 in Switzerland. The nature of his illness is not stated.

## DIPPEL OPERA TOUR TO COST \$150,000

**Most Ambitious Undertaking of Its Kind Ever Attempted—Noted Stars Enlisted**

When Andreas Dippel's operatic forces complete their season in Philadelphia next week, practically the entire company will board a special train for the far West, to undertake what will be the most remarkable tour for an opera troupe ever attempted. It is estimated that the tour will represent an investment of about \$150,000.

In Dallas the company will give four performances, presenting Mary Garden, Tetrassini and other favorites of the list of stars. For nearly a year the entire State of Texas has been informed by energetic press representatives of the coming of the grand opera army and special trains will convey musical persons from every city to Dallas. It will be recalled that a number of prominent Dallas business men have subscribed \$40,000 to insure the success, financially, of the undertaking.

From March 4 until March 11 the company will center its activities around Los Angeles. Local manager L. E. Behymer has arranged for the series of seven performances in Los Angeles, opening on Tuesday evening, March 4, in the Auditorium, with "Thais." Mary Garden, of course, will be the bright particular star. Wednesday afternoon will offer the second act of "The Tales of Hoffman," all of "Hänsel und Gretel" and a "Grand Ballet Divertissement." There will be a "Rigoletto" performance on Wednesday evening. On Friday evening following "Die Walküre" will be given with Jane Osborn-Hannah, Mme. de Cisneros, Minnie Saltzmann-Stevens, Dalmorès, Helen Stanley and other popular favorites. "Lucia" will be the Saturday night offering with Tetrassini as the feature, and on Saturday afternoon Mary Garden will be presented in Victor Herbert's "Natoma." The final appearance of the company will be made on Monday evening, March 10, in "Tristan und Isolde," with Dalmorès as the *Tristan* and Minnie Saltzmann-Stevens as the *Isolde*.

Simultaneously with the Los Angeles season performances will be given in the new Spreckles Theater in San Diego. The second act of "The Tales of Hoffman," "Hänsel und Gretel" and the ballet divertissement are announced for Thursday afternoon, March 6, and the evening of the same day will offer "Thais."

San Francisco will have an ambitious season, including sixteen performances from March 12 to 29. The operas will be "Thais," Massenet; "Le Jongleur de Notre Dame," Massenet; "Natoma," Redding and Herbert; "The Jewels of the Madonna," Wolf-Ferrari; "Louise," Charpentier; "Tristan und Isolde," Wagner; "Die Walküre," Wagner; "Carmen," Bizet; "Rigoletto," Verdi; "La Traviata," Verdi; "Pagliacci," Leoncavallo; "Noel," d'Eranger; "Crispino e la Comare," Rizz; "A Lovers' Quarrel," Parelli; "The Secret of Suzanne," Wolf-Ferrari; "Hänsel und Gretel," Humperdinck, and "Lucia di Lammermoor," Donizetti.

The San Francisco season is under the local direction of W. H. Leahy, and reports received by Mr. Dippel this week indicate that there will be large audiences for all of the performances in that city.

### John Powell, Pianist-Composer, Arrives

After several years abroad, during which he gained success as pianist and composer, John Powell, of Richmond, Va., returned to this country February 16, on the *Kaiserin Auguste Victoria*. He will make his first concert appearance February 25 at Carnegie Hall, New York, with Efreim Zimbalist, the violinist, following which he will tour the Middle West and South. Mr. Powell, whose Violin Concerto has been played in this country by Zimbalist, intends to write a music drama founded upon Rudyard Kipling's "Jungle Stories."



## PRESERVING INTERPRETATIONS OF OUR NOTED PIANISTS

**A New Industry Is the Making of Rolls for Player-Pianos, by a Direct Process that Records Permanently the Characteristics of a Virtuoso's Performance—Eminent Artists Recognize these Mechanical Devices as Being of Utmost Importance to Them—Paderewski First to Accept Them**

THE recent visit to Meriden, Conn., of Tina Lerner, the concert pianist, for the purpose of making records for music rolls that will be an exact reproduction of her playing, calls attention to a new branch of activity for musical artists. During the past year more than a hundred composers of songs and instrumental pieces have signed contracts with player-piano and music roll houses, for the playing of their own compositions, so that they can reach the public exactly as played.

There are several reasons why the music roll houses have followed the lead of the talking-machine manufacturers in going into the market to buy artistic talent. One reason is the popularity of the player-piano, which has run the sale of music rolls into the hundreds of thousands a year. The second reason is the increased musical appreciation of the public, which has been simultaneous with the growth of the player-piano, and has created a demand for music rolls with which the performer can make an intelligent or faithful reproduction of playing. A third reason is the placing on the market of what is known as the hand-recorded roll, which makes it possible for the public to secure a music roll that any one can play and which is identical with the artist's performance. In other words, with the recorded roll the playing of Busoni, for instance, or Harold Bauer can be reproduced exactly as played by those artists. One of the most successful music rolls is the record of the performance of "Liebestod" from "Tristan und Isolde."

The manner in which the recorded roll operates is as follows: Busoni, Harold Bauer or other great pianists go to a music roll factory and play a grand piano, to which is attached a recording machine. There are a number of these different machines on the market, and great secrecy has been maintained by the manufacturers in protecting their patents. Some of the machines perforate the paper with a punch which records every bit of the individuality of the performer. This includes touch, tempo, pedal effects, etc. Other machines are operated by pencil markings; that is, the pencil follows every movement of the fingers at the same time that the fingers strike the keys. The pencil tracings are afterward cut out for the master rolls and other rolls are manufactured from the master rolls.

Thus, after Busoni or some other artist has been at the instrument and has played a composition, it is possible for him, in a few minutes, to have the same roll put into a player-piano and played automatically, exactly as he played it. Of course, there are bound to be some imperfections in the playing, such as the accidental touching of a note which is not heard but which is recorded, or the accidental depression of a pedal, the recording device being so sensitive that everything is recorded. These imperfections are corrected immediately by an expert cutter, so that when the roll is ready for the player-piano it is perfect. The rolls are then manufactured by the thousands and sold to piano dealers all over the country.

The rolls are 88-note, covering the entire keyboard and can be used on any of the newer model player-pianos. As a result of these recorded rolls a little girl in South Africa, Australia or any other part of the world can sit at a player-piano and if she

understands the pumping of the instrument, the mastery of which is simple, the roll as she plays it will be just as satisfactory a performance as if the operator were a fine pianist. In other words, she is playing the composition just as Rosenthal, Paderewski or Busoni played it.

While some music roll men think that the recorded roll—the exact reproduction of the artist's playing—will increase the usefulness of the popularity there are

own interpretations of compositions for the Pianola. Mr. Young made a hurried trip to America and met Paderewski, Bauer and Paur at the Hotel Manhattan, where a Pianola has been installed in a room.

Paderewski was the first to play. He spent the entire afternoon at the instrument. Later Emil Paur spent several days in recording his interpretations of all the overtures of Beethoven. Harold Bauer made the first experiment. As he ap-



Tina Lerner Recording for Voltem Rolls. F. C. White, Seated; Percy Van York, Standing

thousands of player-piano owners who do not like these rolls because they destroy the individuality of the performer. Many people prefer to give rolls their own interpretation, indifferent as to whether it is the interpretation of the composer or not.

"If every one plays the player-piano the same it will kill all individuality, make the music mechanical and all alike, with the result that the player owner will grow tired of his instrument," said one of the best-known roll men in the trade in a talk with MUSICAL AMERICA.

But whether one play a hand-recorded roll or a roll which gives opportunity for the player's own interpretation of the music there is no doubt that the music rolls are becoming tremendously popular. And the great artists of the world have recognized the player-piano and the music roll as of the greatest importance to them.

So far as the composer is concerned the player-piano has made his compositions known everywhere. Only a limited number of persons can crowd into a concert hall, and only a few concerts can be given. The player-piano is found in thousands of homes and thus the piano works of composers now have an audience a hundred-fold greater than a few years ago.

Many of the player houses are paying thousands of dollars a year to the artists for exclusive services and are also paying two cents a roll for royalty under the copyright act.

The houses which are employing musicians on their regular staff include the Aeolian Co., the American Piano Co., the Melville Clark Piano Co., the Wilcox & White Co. and the Standard Music Roll Co.

One company has recently sent a representative to Chicago, New York, Cleveland, Washington and other cities, where writers of popular songs live, and these musicians were put under contract and they recorded their most popular compositions. There has grown up a demand for a music roll record of a popular song played by the writer of that song, just as there is a demand for a roll of Chopin music played by a master pianist.

The interest of distinguished pianists in player-pianos dates back some years. Francis L. Young, of the Aeolian Company, inventor of the Metrostyle, was in Great Britain at a time when Paderewski, Bauer and Emil Paur were in America and it was agreed that they should make their



Paderewski Recording for the Welte-Mignon. Mrs. Paderewski Standing Beside the Pianist

proached the instrument he said: "How shall I do this?"

He was told to play as he would in concert, and Mr. Young to illustrate the work of the instrument played over the Metrostyle rolls made by Paderewski. One of them was immediately recognized by Bauer. He had studied under Paderewski. "I would know that playing anywhere," he said. He then played from the works of Schumann and Chopin.

Later Mr. Young and H. B. Schaad, of the Aeolian Company, visited the European artists in their homes and induced them to play for the Pianola their own interpretations of famous works. Among others they saw Rimsky-Korsakoff and Glazounow in Russia, Carl Reinecke in Germany, Moszkowski in Paris, Paderewski at Morges, Switzerland; Rosenthal in Vienna, Richard Strauss in Berlin, De Pachmann in Berlin, and even took the Pianola to the home of Siegfried Wagner in Bayreuth.

In a talk with a representative of MUSICAL AMERICA Mr. Schaad said: "The great pianists of the world were quick to recognize that despite the long concert tours which they could make they never could hope to reach the people as could a player-piano house. And once they were satisfied with the accuracy and perfection of the player-piano they were quick to give it their indorsement."

"As the player business grows the music-roll end, of course, grows with it, and some idea of the size of this industry can be gauged by the fact that we have in our catalogue 16,000 compositions. In our plant in Meriden we have a large staff of musicians who make various rolls to suit every taste. We have men in all parts of the world to watch new music, both classical and popular. We have men, for instance, who 'cover' all first nights of operas, musical comedies and concerts, so that they can forecast at first hand rolls that can be made and rushed to the public, anticipating demand."

Naturally, the effect of the music roll

has increased the sale of music, and the composer in every line is making more money than he ever did before. Often an opera is reproduced in Europe and has a long run there before it comes to America. As soon as the opera gives any evidence of being a success, music rolls are immediately made of the score, making it possible for every one in America or any other part of the world to hear the music in his or her own home if there is a player-piano there. Many European successes are not heard in America except through the music-roll and player-piano."

The inventor of the Rythmodik roll, Charles H. Stoddard, is a tone color expert and in the invention of the Rythmodik roll he had the assistance of Busoni and Borchard. At the time of the invention Mr. Stoddard was working in a factory in Rochester, N. Y. Both Busoni and Borchard visited the factory and were tremendously interested in the tone color experiments.

In a talk with a representative of MUSICAL AMERICA Mr. Stoddard said: "The time is coming when every possessor of a player-piano will own a recorded roll. In other words, a roll which is the exact interpretation of the artist who played it. The recorded roll makes uniform playing possible, whether the player operator has heard the composition or not, as the roll plays the same for all. Everything is in the roll, tempo, rhythm, expression and touch."

The American Piano Company has a number of former concert artists on its staff who play exclusively for it. One of them is Howard Brockway, the pianist and lecturer on musical subjects.

F. H. Byrne, of the American Piano Company, said to MUSICAL AMERICA:

"We have artists who can play heavy classics, who play light classics, who play ballads, one who can play ragtime, and so on all through the line, each grade of music having its own specialist. The man who wrote 'Oh, You Beautiful Doll' and the man who wrote 'In the Shade of the Old Apple Tree,' two of the great popular hits, are making records of their latest compositions for us exclusively. So are many of the greatest artists playing before the public today."

The recent trip about the country of Lee S. Roberts, of the Melville Clark Piano Company, carrying with him a recording device, just as he would a grip or a silk hat box, attracted a lot of attention. Roberts came to New York with his machine and sent out a call for composers. For four days they came to him in a Broadway hotel and recorded their compositions. Some of these performers were composers of Indian suites and other compositions which have small sale but for which the music roll will make a demand. Others were composers of light classic and popular numbers which are known throughout the world. The Melville Clark roll is called the Autograph.

James H. White, president of the company which manufactures the Angelus piano-player and the Voltem recorded roll, said to MUSICAL AMERICA:

"We have just placed a number of artists under contract, including Tina Lerner. Miss Lerner has already been at the plant making rolls. Others will come later. There is no reason why every one should not have music interpreted by the greatest artists."

In Europe the Welte-Mignon rolls and the Hupfeld rolls have been made by some of the greatest artists living and thousands of these rolls are being sold in America. A catalogue of the Hupfeld rolls, the originals of which were made by celebrities in the music world, is a book of several hundred pages. C. A.

### Weingartner Sues Munich Editor for Libel

BERLIN, Feb. 15.—Felix Weingartner has brought suit for libel against the editor of the Munich *Neueste Nachrichten*, who referred to him as a "contract breaker." Weingartner said some time ago that he intended to prosecute any one who repeated the charge of the directorate of the Royal Opera that he had broken his contract there.

### An Ysaye-Ganz Recital

On Tuesday afternoon, March 4, Ysaye, the Belgian violinist, and Rudolph Ganz, the Swiss pianist, will give a joint recital at Carnegie Hall, New York.



## FAIR LINA AIDS INTERVIEWER AND PHOTOGRAPHER TO EARN AN HONEST LIVING

**Upon Being Assured That the Camera Man's Livelihood Depends Upon His Success in Portraying Her, La Cavalleri Consents to Pose for "Musical America"—Medicine Her Hobby Outside of Music—"The Idea of Curing People Is One That Has Always Appealed to Me Irresistibly," She Confesses**

It is scarcely likely that any mortal customs official in the sacred realm of Hoboken will occupy even a small niche in the favor of Mme. Cavalleri this year. Not that they were unpleasant to her when she landed recently or that they upset her worldly goods more than they are wont to do. But they took their time—which in this instance totalled something like five hours—and seemed to care very little about Madame's eagerness to reach her hotel.

So she stood there in the biting air for the best part of half a day, and when given permission to sally forth found to her disgust that she had taken a wee bit of a cold. It wasn't really anything serious, but the fair Lina's imagination had already set to work to amplify it and cause her to resolve that she should worry.

She was still in the process of worrying when a representative of MUSICAL AMERICA called on her a couple of days later. Not particularly elated over the idea of enduring an interview she declared gently but firmly that talking is not an efficacious remedy for prospective hoarseness and gave additional point to her observation by expressing a wish to have to do as little of it as was possible. Then she proceeded to talk of this and of that, and after a few minutes forgot her resolve to play a thinking part in the interview. An hour or so thereafter the interviewer ventured to recall to her mind the fact that talking was not the most efficacious remedy for prospective hoarseness.

Though she had been greatly distressed by the turbulence of the ocean and the fact that the violence of the weather had kept her on board a day longer than she ought to have been, and in spite of the aforesaid cold Mme. Cavalleri did not look altogether like the unhappiest being in the world, and managed quite successfully to live up to the potent fame of her visible blandishments. She was attired in black satin with green panier effect about the skirt, and although she gave no indication of intending to go out, had garnished her head with a small sloping black straw toque from the edges of which protruded a multitude of small white aigrettes. (P. S. The writer disclaims all responsibility for the accuracy of technical terminology in the above sartorial parlance. If it does not present a vivid picture it may at least afford the initiated a clue or two that can be used to limn a correct mental portrait.)

### Enter Coini and Muratore

With the prima donna was Jacques Coini, who was stage manager at the Manhattan Opera House when she used to sing there. And a short time after the interview had begun there entered Lucien Muratore, the French tenor, who was imported jointly with Mme. Cavalleri for this concert tour. He is tall, powerfully built, with an expression of severity in his face. On entering he kissed the singer's hand with ceremonial obsequiousness, then sat down and for the greater part of the time kept his gaze riveted upon her without relaxing his gravity of expression. Eventually he entered into a discussion with Mr. Coini upon certain points which the soprano had made in her discourse.

### Helping the Poor Photographer

It was not with the utmost alacrity that Mme. Cavalleri condescended to be photographed. She had spent a part of the preceding day having pictures made and she could not see that there was any vital reason for posing afresh. Finally she delivered her ultimatum:

"I shall consent to allow this man to take my picture," she declared with finality, "only if you assure me that it will help him make his living. I do not feel like facing a camera now. But I do recognize that everybody has a right to make his living, and I consider it unjust that any person should hinder one who strives to earn his livelihood. Therefore, if this man gains anything thereby I am willing to be photographed. Under all other circumstances I must positively refuse."

Having been duly assured that a few snapshots at her would insure the photographer several slices of daily bread Ma-

Mme. Cavalleri, from a copyrighted photograph by Aimé Dupont, and, below, as she posed for Musical America in her hotel room



dame sat herself down without a murmur and assumed such poses as her sense of plasticity dictated.

Before getting down to questions of mere music the artist could not restrain herself from railing a while at the unfeelingness of those who had caused her to catch her cold. She had started at first to treat it herself. Then she resolved to confirm the correctness of her own process of treatment and consulted a physician. His method did not exactly coincide with hers, but such a detail does not suffice to discourage her more or less extensive medical experiments. For medicine is, outside of music, Mme. Cavalleri's chief hobby.

### Medicine and Journalism

"There is little in life that holds forth greater fascination for me," she said when her visitor ventured to express astonishment at a fancy so fundamentally different from the pastimes habitually favored by most singers. "I have never undertaken a thoroughly systematized study of medicine, but I have worked much and thought deeply over it all the same. I devote to it as much of my time as I can spare from my musical work—but ah! that takes up so much of one's time! Yet, in spite of that, I overlook no opportunity for adding to my medical knowledge. I read much in scientific books and I make it a point to have long and serious talks with doctors. The idea of curing people is one that has always appealed to me irresistibly. It is glorious and wonderful to think that one person should be able to assist and benefit scores of others. It is this motive which has prompted me to write articles of a more or less medical nature for a New York paper. I manage amidst all my work to find time to work on these articles when I am in Paris. But that is the extent of my newspaper work. I have no leisure for any other."

"In saying that I take delight in studying medicine I want it made clear that I do not mean surgery. A surgeon is not at all so remarkable. To find out what the trouble with a person is, all he has to do is to cut into him and see for himself. The other must reason, figure out, deliberate, take chances. Ah! the wonder and the satisfaction of diagnosing a case and of diagnosing it correctly!"

"Sufferers from tuberculosis interest me particularly. I have ascertained that the greatest imaginable number of people carry the germs of that disease about with them but do not succumb to it. You will find that anemic people are far more sus-

**She Suggests the Tabloid Opera as a Fruitful Field for the American Composer—She Disdains the Formal Song Recital Without Gesture or Costume—Mr. Muratore, Famous Tenor from Paris, and Jacques Coini Agree with Madame's Views**

future, for the course of evolution has a curious manner of bringing back to us what we thought obsolete. How infinitely statelier and nobler a picture is presented by an individual who advances with the sweeping gesture of one playing upon the lyre than by another who comes solemnly forward holding a sheet of music in his hands!

### Down with the Formal Recital!

"No one who heard that costume recital the other day could fail to be impressed by the enthusiasm with which the public welcomes this style. I feel certain that the time will come when the old method will no longer be tolerated. It has done much harm already by unfitting many a concert singer for an operatic career, while, conversely, it denies the opera singer the right to be heard in concert. It is now time that this absurd and arbitrary constraint should be broken. The artistic ideals which dictate it are false and should henceforth be eradicated."

"I received another impression on listening to the little operetta which Miss Teyte and Mr. Clément interpreted so charmingly, namely, that more works of this nature ought to be given. They are pleasing in the first place to vary a long list of songs. And why should not the writing of little pieces of this kind afford an exceptionally favorable field for certain American composers to exercise their faculties, especially as there are those who have not yet discovered a field congenial to their talents? There are many young and fresh brains over here that have not been ground to pieces in the whirl of commerce and who should be able to accomplish fine things musically in some form or other. There are many who are ambitious to create operatic works but who have not the powers for so extended an effort. They cannot sustain the burden of a piece in three or four acts but who might do wonders in one short one. Let them not despise little works such as the 'Laitière.' These might prove their artistic salvation, and a wealth of subjects suited to such treatment could be had for the asking." H. F. P.

### Carl Pohlig Conducts in Hamburg

PHILADELPHIA, Feb. 17.—A letter from Carl Pohlig, formerly conductor of the Philadelphia Orchestra, to MUSICAL AMERICA's representative, dated Hamburg, February 5, states that Mr. Pohlig has accepted an offer as first conductor, alternating with Weingartner, at the Grand Opera House in Hamburg, where he has been received with the greatest enthusiasm by audiences and critics. Mr. Pohlig conducted "Tannhäuser," "Meistersinger," "Fidelio," etc., and for the first time in that city, Strauss's "Ariadne auf Naxos." Strauss himself, who was present, declared in a letter to Mr. Pohlig that he considered the performance "the best one of all Germany." Mr. Pohlig is to conduct "Tristan und Isolde" and the "Ring" operas of Wagner, and different novelties, in Hamburg. A. L. T.

### "Carmen" Chorus Girl Brings Third Suit Against Metropolitan

Jeannette K. Hahn, who sang in the chorus of the Conried Metropolitan Opera Company, began this week her third attempt to obtain \$15,000 from the company for injuries she received when she was singing in the chorus of "Carmen" on January 7, 1905. The bridge over which the chorus was passing collapsed and Mrs. Hahn claims that her injuries sustained as a result still bother her. At two previous trials Mrs. Hahn was awarded verdicts against the company, but both times they were set aside and new trials ordered. On the last trial a jury assessed her damages at \$3,000, but the Appellate Division differed from the jury and ordered a third trial.

### Chopin Recital by Godowsky

Leopold Godowsky, the celebrated pianist, will give a recital at Carnegie Hall, New York, Saturday afternoon, March 8. The entire program will consist of selections by Chopin. Mr. Godowsky is now on tour and will not return to New York until the morning of his recital.

Richard Strauss has promised to cross over to London to conduct one of the performances of "The Rose Cavalier" Thomas Beecham is giving at Covent Garden.

ceptible to tuberculosis than those who are not so constituted."

The timely entrance of Mr. Muratore brought to an abrupt end the cheery topic of diseases.

"Don't you really think this concert tour of ours will be distinctly of a different order from the usual entertainment of the kind?" queried Mme. Cavalleri. "In most cases, you know, when a well-

known artist comes over for anything of this kind her associates fall very much below her artistic grade. But here you have two singers of equally high rank, each worthy of the same attention, the one not merely a mediocre means of setting off the brilliancy of the other. We are going to give operatic scenes and groups of songs in costume. Of the former we plan to give the Saint-Sulpice scene from Massenet's 'Manon' and the duo from 'Cavalleria Rusticana.' Besides some separate operatic numbers I shall sing some Neapolitan songs in Neapolitan dress, while Mr. Muratore will do various Provençal songs in Troubadour costume."

### The Diva's Mind at Work

The presence of Mme. Cavalleri in a box was not one of the least notable features of Clément-Teyte recital last week. But while a large part of the audience was busily engaged in gazing at Mme. Cavalleri, Mme. Cavalleri was energetically evolving some profound artistic thoughts. The success of this character of entertainment seemed to confirm the truth of sundry theories which had occupied her mind for some time and of which she ardently hopes sooner or later to witness the practical fruition.

"The costume recital or, more specifically, the type of concert which permits the singer the use of gesture while singing, is, to my mind, destined to supplant the stiff and formal affairs that have heretofore been in vogue. The purpose of the rigid exclusion of the slightest motion while delivering a song has always been an impenetrable mystery to me. It is an ordeal alike to artist and audience. It engenders an atmosphere of icy formalism and hard conventionality that makes the recital as we know it to-day a most dismal thing. Besides, it is unnatural. Gestures are not confined to opera and the play. We use them continually in our daily life to enforce some momentous detail in our conversation. What would one say to an orator who made his speech with ever a motion of his arm? And so why, if it is the most natural thing in the world under all those conditions consider it so heinously inappropriate and so offensively in bad taste on the concert platform? The ancient Greeks and Romans cultivated beauty of gesture with the most scrupulous care. It was one of the fundamental elements of their esthetic cultivation. They used it as a powerful adjunct in their declamations. And so it will probably be used in the



## CULP AND CLEMENT CHARM RUBINSTEINS

Noted Singers in Fine Program  
with Franklin Holding and  
Chapman Chorus

Aided by two of the finest exponents of the vocal art, in Julia Culp and Edmond Clément, and by the young American violinist, Franklin Holding, the Rubinstein Club gave one of the most thoroughly satisfying concerts of its history, at the Waldorf-Astoria, New York, on February 18.

Although the concert began almost on time, the program was so generous that it was but a very few moments before midnight when William R. Chapman's chorus concluded its final "Roumanian Love Song." Although some of the suburbanites had been compelled to leave before Mme. Culp's last group, there was no lessening of the enthusiasm shown for the Dutch singer, as she turned from her two sets of *lieder* to Lully's "Bois épais"; the Weckerlin "Mignonette"; James H. Rogers' "At Parting," in which her excellent English delighted the audience, and the old English "Long, Long Ago." Notwithstanding the lateness of the hour the auditors insisted upon an encore, until Mr. Chapman appeared to conduct the closing number. Previously the mezzo-soprano had given of the rare treasury of her art in eight numbers in German, adding the Brahms "Wiegenlied" after the second group. Conrad V. Bos was a sympathetic accompanist for his fellow-countrywoman.

Mr. Clément's singing exerted a spell over the audience and its many beauties were magnified by the harp accompaniments of Carlos Salzedo. Following his charming group of four *chansons*, the French tenor delighted his hearers with the ravishing qualities of his "Dream," from "Manon." Another encore was exacted after his set of folk songs, of which the favorites were the "Chant de Trouvère" and his inimitable "Les Filles de la Rochelle."

Mr. Holding achieved his best results with the Wagner "Albumblatt" and the Sarasate "Romanza Andalus," while he contributed a most effective obbligato to the singing of Schubert's "Serenade" by the club. Among the excellent choral offerings, chief interest was felt in the first hearing of the Dvorak "Humoresque" arranged admirably for women's voices by Charles Gilbert Spross, to the text of "Mammy's Lullaby" by Eugene Carroll Nowland. This number was repeated, as was the James H. Rogers "Two Clocks," while the chorus brought out the somber qualities of the "Winter-Night Fantasy," by Paul Bliss, supported by Bidkar Leets at the piano and Louis R. Dressler at the organ.

K. S. C.

### Contracts Signed for Metropolitan's Season in Atlanta

ATLANTA, GA., Feb. 18.—Contracts were signed to-day for the fourth season of the Metropolitan Opera Company in Atlanta by Otto H. Kahn, chairman of the Metropolitan's Board of Directors, and Victor Lamar Smith, formerly of Atlanta, now secretary for R. E. Johnston, representing the Atlanta Musical Association. Caruso is engaged to make three appearances, one "Tosca" with Destinn and Scotti. Frieda Hempel is also to sing three times and other artists called for by the contract are Lucrezia Bori, Amato, Martin, Griswold, Homer, Alda, Gilly, De Seguro, Matzenauer, Jörn, Macnez and Duchêne. Several operas will be sung and the necessary guarantee fund of \$50,000 will be raised by next week. Last year the week's business was about \$85,000.

### \$11,000 Raised for Metropolitan Emergency Fund

By the special performance at the Metropolitan Opera House last Tuesday afternoon, the emergency fund used to relieve employees of the company in times of distress was increased by \$11,000. One act each from four operas, "Tales of Hoffmann," "La Bohème," "Tannhäuser" and "Pagliacci," was given and the services of all the leading members of the company were enlisted.

### Clara Butt to Give Farewell Recital in English

Mme. Clara Butt, the English contralto, and her husband, Kennerley Rumford, will give a farewell concert in Carnegie Hall on March 3, before they start for the Pacific Coast, where they will embark in April for Australia and New Zealand. The program for this concert will be entirely in English, and will include many songs which long have been associated with the names of these singers. Mr. and Mrs. Rumford are now in the middle West and meeting with pronounced favor.

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## POLISHED ART OF DUFALT REVEALED

French and English Songs by  
Twenty-One Composers on  
Tenor's New York Program

In his song recital at Aeolian Hall, New York, last Tuesday evening, Paul Dufault, the eminent French-Canadian tenor, offered a program almost exclusively of French songs, with one group in our mother tongue.

Singers nowadays accustomed to sing in three or more languages, but it is better to sing two or even one well than to attempt the many with indifferent results. Certainly, it was most refreshing to note the artistic finish with which Mr. Dufault accomplished whatever he undertook. In interpretative insight, tone production and enunciation, his singing is a model of what all good singing should be. Of his six English songs he essayed two were old English and he sang them most engagingly. One rather peculiar feature of his program was that without a single exception no composer had more than one song represented so that, exclusive of his encores, there were twenty-one composers on his list.

Offenbach's "Si Vous Croyez," with which Mr. Dufault opened his program, Sinding's "Sylvain," César Franck's "Lied," Charles Gilbert Spross's "I Know" and the "Couplet de Triquet" (from "Eugene Onegin"), by Tschakowsky, and the "Chanson de Juliet" of Godard gave perhaps the most pleasure.

Mr. Dufault was in beautiful voice and sang with exquisite style. His accompanist, Charles Gilbert Spross, played with a thorough understanding of the singer's moods. There are few accompanists like Mr. Spross. Considering that the evening offered many other musical attractions, particularly the inimitable Mary Garden in "Thais" only a short distance away, the audience was remarkably large.

A program so attractive and out-of-the-ordinary as Mr. Dufault's should certainly be placed on the record:

"Si Vous Croyez" (from Chanson de Fortunio), J. Offenbach; "Eile est tellement Innocente" (from "Madame Angot"), Lecoq; "Prière" (from "Le Cid"), Massenet; "Reconnaissance," Bellincioni; "Bluet d'Armour," Pessard; "La Paix," R. Hahn; "Je Demande à l'Oiseau," Rokoff; "Have You Seen but a Whyte Lillie Grow" (old English), Anonymous (1614); "The Spring is Coming o'er the Mead" (old English), 17th Century; "Sylvain," Sinding; "My Fatherland," Gena Branscombe; "Over the Hills," Marion Bauer; "My Star," Charles Gilbert Spross; "Lied," César Franck; "Je Savais," Catherine; "Au Pays," Holmes; "L'Etoile," Saint-Saëns; "Souhaits," Peyrla; "Les trois Prières," Paladilhe; "Dis moi que tu m'aimes," Hess; "Chanson de Juliet," Godard.

### NOW HONG KONG SINGER

Mrs. Walter Bowne Finds Happiness in  
Orient with Jordan Mott, 3d.

A letter received recently from Mrs. Walter Bowne, who, as Frances Hewitt Bowne, was formerly known as a concert singer in this country and as a member of the old Tivoli Opera Company in San Francisco, reveals that she is at present singing as a church soloist in Hong Kong and that Jordan L. Mott, 3d, with whom she eloped in May, 1912, is a reporter on a Hong Kong newspaper and also writing for American publications.

The letter was referred to in connection with the filing of an affidavit this week in the divorce action of Walter Bowne against his wife at Newark, N. J. Mott and Mrs. Bowne after their elopement sailed around the world with Hector Fuller representing Mott's family in hot pursuit in an attempt to separate the couple. Mrs. Bowne declares that "our Nemesis, Mr. Fuller, has been called off" and that she and her companion have found happiness in the Orient. The affidavit discloses that the elopers have no intention of returning to this country.

## "THAIS," SINNER, ONCE MORE TURNS SAINT

Mary Garden Again Exerts Her  
Potent Allurements at  
Metropolitan

After the extremely dubious reception of "Conchita" a week earlier it was unquestionably a judicious measure on Mr. Dippel's part to cancel the not over-promising novelties, "Noel" and "Cassandra," which were to have served as the third New York offering of the Philadelphia-Chicago Company last Tuesday evening, and to substitute "Thais." Massenet's work, even though it has long been banned from the regular operatic bill-of-fare in New York, has never lost its power to allure and fascinate, and so there was a plenteous attendance at the Metropolitan.

It goes without saying that Mary Garden bore the burden of the title rôle. But "Thais" is not altogether the center of gravity of this opera. The ascetic Athanaël enlists—or should enlist—quite as pronounced a measure of attention and sympathy. Hitherto this city has been wont to witness the incomparable impersonation of Mr. Renaud. The greatest of French baritones being no longer a member of the company, there devolved upon Mr. Dufranne, a most worthy artist, the thankless duty of a substitute, and, though he sang extremely well and acted with earnestness, the disadvantage under which he labored was great. He did not succeed in the first two acts in conveying the idea of Athanaël's resistless fanaticism or the burning intensity of his determination to work the spiritual redemption of the courtesan. He was more convincing, however, when the transition had been effected in his own nature awakening him to the truth that his imagined devotion in spirit was very carnal, indeed.

There was, on the whole, less enthusiasm Tuesday than at previous performances of "Thais" here. Miss Garden's portrayal of the scarlet woman who undergoes an incredibly rapid metamorphosis into the most exalted saintliness has always been one of the most fascinating things she does. Yet her performance, while potent in its charms, seemed a trifle less spontaneous and magnetic last Tuesday than it has been at other times. Mr. Dalmore sang *Nicias* with his usual artistic finish. The "Meditation" was applauded as much as usual and, as usual, Mr. Campanini had it gone through a second time.

H. F. P.

### LHÉVINNE VOLPE SOLOIST

Pianist Plays at Society's Third Subscription Concert

Josef Lhévinne was the soloist at the third subscription concert of the Volpe Symphony Society of New York, Arnold Volpe, conductor, on Tuesday evening, February 18, at Carnegie Hall. Mr. Lhévinne brought forward Rubinstein's Concerto, No. 4, in D Minor. Technically and tonally the pianist left nothing to be desired.

The orchestral numbers consisted of Mendelssohn's Overture to "Fingal's Cave," Haydn's Symphony, No. 13, in G Major, the two Intermezzi from Wolf-Ferrari's "Jewels of the Madonna" and Liszt's "First Hungarian Rhapsody."

The orchestra played with splendid precision of attack and under Mr. Volpe's able guidance gave much pleasure. Haydn's Symphony was performed in the chaste style so necessary in his music. Really delicious was the rendering of the first intermezzo from "The Jewels of the Madonna"; the audience, however, thought the second one, with its greater dramatic possibilities, the better and applauded long and loudly enough to cause it to be repeated.

Mr. Volpe conducted, as usual, without a score. There was a good-sized house.

J. F. M.

Mme. Lund to Sing American Program with Composers at Piano

Charlotte Lund, the dramatic soprano, is to be presented in a song recital of compositions by American composers at the MacDowell Club, New York, on Thursday evening, March 6. Many of the composers will assist at the piano. Mme. Lund's list of representative American songs includes works by Chadwick, MacDowell, Foote, Nevin, Carpenter, Campbell-Tipton, Berthold Neuer, Mary Helen Brown, Emma Bartmess, Gertrude Sans Souci, Margaret Lang, Mary Turner Salter, Alexander MacFayden, Max Liebling, Edmund Severn, J. Rosamond Johnson, A.

Walter Kramer, Gena Branscombe, Marion Bauer, Hallet Gilberté, Louis Koemmenich, Ruth Helen Davis and Frank Bibb. One of Mme. Lund's most recent successes was in concert in Yonkers, N. Y., where she has since been re-engaged for a third appearance in one season.

### OPERA ON CHOPIN MUSIC

Umberto Sorrentino Sings Parts of It at  
New York Recital

A recital of a nature somewhat out of the beaten track was given at the Hotel Plaza last Tuesday evening by Umberto Sorrentino, the Italian tenor. He was assisted by Eloise Holden, a dancer; Mildred Dilling, harpist, and Alexander Russell, the composer and pianist.

The feature of Mr. Sorrentino's program was two scenes from Orefice's opera "Chopin," which has never been heard in New York. The score is based almost entirely on Chopin's music to which a vocal part has been written. Mr. Sorrentino, garbed as the Polish composer, sang the scenes with beauty of voice, poetic feeling and intelligence. The Chopin pieces on which the episodes are based were the Prelude, op. 28; a Nocturne, the Impromptu, op. 36; the Fantasia, op. 13, and two other Nocturnes. In addition to these Mr. Sorrentino created a most pleasing impression in a group of Neapolitan folk-songs which he sang very spiritedly. He was also heard in arias from "Gioconda" and "Manon" and in songs by Russell and Marshall.

Mr. Russell played the accompaniments with his unfailing artistry and the harp solos and dances were duly appreciated.

### NO "ARIADNE" IN VIENNA

Strauss's Opera Will Not Be Given by  
Impresario Gregor

VIENNA, Feb. 15.—Director Gregor has given up the production of Strauss's "Ariadne auf Naxos" at the Hofoper owing to technical difficulties. He is in trouble at present in the matter of conductors. Guarnieri, who was engaged to conduct the Italian operas, has suddenly taken his departure from Vienna and is declared by Director Gregor to be guilty of breach of contract. He was to have conducted the Philharmonic concert in March, which seems highly doubtful under the circumstances. He had long been dissatisfied with his position, declaring that he was not given the opportunity to develop his ability as conductor, that rehearsals were by far too few in number. Fitelberg, the Russian conductor, though excellent as a concert leader, has no experience as an opera conductor. And now Gregor is on the point of engaging another foreigner, the Englishman Coates, at present in St. Petersburg, at which some dissatisfaction is expressed. Not that the efficiency of Mr. Coates is in any way doubted, but that while there are so many good German conductors to choose from—Hans Pfitzner, Michael Balling, Gustav Brecher, Alexander Zemlinsky, to mention only a few—one of whom would gladly come to Vienna, a foreigner should be resorted to.

ADDIE FUNK.

Frieda Hempel Makes Bow in Brooklyn  
as "Hoffmann" Doll

"The Tales of Hoffmann" was given with a fine cast by the Metropolitan Opera Company, in Brooklyn, on February 11. It was the first appearance of Frieda Hempel in Brooklyn, and although the rôle of *Olympia* does not offer opportunities for a full display of Mme. Hempel's full vocal equipment, the soprano sang with an authority which won no small degree of appreciation. Mme. Duchêne appeared as *Guilietta* and Lucrezia Bori was heard to considerable advantage as *Antonia*, while Umberto Macnez as *Hoffmann* was an agreeable figure. Dinh Gilly's *Dappertutto* was vocally splendid, and other parts were effectively taken by Rothier, Mme. Maubourg, de Seguro and Reiss. Giorgio Polacco was a resourceful and polished conductor.

G. C. T.

Villiers Stanford Completes Suite for St.  
Cecilia Chorus

Sir Charles Villiers Stanford, the English composer, has finished a suite of Three Idylls for chorus of women's voices, soprano solo and orchestra, which he composed especially for the St. Cecilia Club, New York, of which Victor Harris is the conductor. The suite which is entitled "Fairy Day" will be performed for the first time at one of the St. Cecilia Club concerts next season.

A new ballet composed by Maude Valerie White is to be produced in Germany next season.



## URLUS A MAGNIFICENT "SIEGFRIED"

Memories of His Lost Voice in "Tristan" Effaced by Superlatively Fine Impersonation in "Nibelungen" Cycle—An Admirable "Siegfried", Too—Willy Buers a New "Hans Sachs" and Carl Braun a New "Pogner" in "Meistersinger"

WHAT must be regarded from the artistic standpoint as the real New York debut of Jacques Urlus took place on Wednesday afternoon of last week in "Siegfried," the third performance of the current "Nibelungen" cycle. Long before the first act was over Mr. Urlus had in every respect atoned for his breakdown in "Tristan," and by the time the final curtain had fallen the audience was disposed to acclaim him as one of the greatest *Siegfrieds* heard in New York in more than a decade. He is the most valuable tenor acquisition that the Metropolitan has made in years, a singer in whom are united superlative excellences of voice, musical understanding, action and appearance. To the eye he is one of the most fascinating exponents of the fearless hero since Max Alvary and not a few of his hearers found much in his singing worthy of comparison with the art of Jean de Reszke. Applause at the conclusion of each act was protracted and unquestionable in its sincerity, and Mr. Urlus, who was called out again and again, could not but have felt that he had triumphantly effaced the unhappy memories of his first appearance.

While New York has heard many *Siegfrieds* who could treat Wagner's music with more or less skill it has been comparatively rare that their vocal excellences have been paired with charm of manner and attractiveness of personality. The new tenor combines both qualifications. Of good height he is slender and supple and conveys the impression at once of ebullient youth and easy strength. His poses are plastic and his motions graceful and in great part free from wonted operatic exaggerations. His portrayal of the character is essentially poetic in conception and worked out carefully with a strong feeling for appropriateness and refinement of detail. Only in one or two instances did his handling of a situation fail to carry conviction. It was rather surprising, for instance, that after such eloquent acting as he put to his credit in the first act he should have been willing to address his remarks to the dragon with his back turned to it and facing the audience. Yet this was really but a minor blemish in an otherwise astonishingly beautiful and moving performance.

Very touching in the first act was the sorrowfully rapt attention with which he listened to *Mime's* tale of *Sieglinde's* death and the heartfelt tenderness with which he murmured as if in a daze, "So starb meine Mutter an mir" was a detail which struck the hearer with poignant effect. It is many a day since any *Siegfried* on view at the Metropolitan has so successfully expressed the wistful yearning of the young *Volsung* as he reclines under the linden tree in the forest. Yet it was all accomplished without the slightest tinge of sentimentality. Not a whit less fine was his impetuosity as he storms at the bungling *Mime*, his exultation as he forges the sword, his wonder as the beauty of the sleeping *Brünnhilde* is unfolded to his gaze and finally the burning ardor of his wooing.

### Distinctly a Lyrical Voice

The emotion and the poetic fervor which animated Mr. Urlus's acting were mirrored quite as potently in his singing. It is imbued with a wide and expressive range of emotional color. As was observed on the occasion of his "Tristan" performance it is distinctly a lyrical voice. But with a beauty of true lyrical quality it combines a robustness enabling it to cope with the most stressful dramatic passages without ever seeming forced beyond its natural scope. It is excellently handled, quite free from the throatiness of emission characteristic of the general run of German "Heldentenoren." Mr. Urlus's phrasing and his treatment of the melodic line stamp him as a musician of indisputable thoroughness and well-grounded experience. And not once during the progress of the afternoon did he waver a hair-breadth from the pitch. His singing in the first act was of especial brilliancy and he rose to

the requirements of the titanic forging song in superb fashion.

With so shining an example to spur them on it would have been surprising had not the remaining members of the cast sought to outdo themselves. The performance was on a much higher plane than the one a few weeks earlier. Mme. Gadschi, the *Brünnhilde*, was in brilliant vocal shape and sang inspiringly. Her awakening scene was magnificently done. Mme. Homer's *Erda* was darkly impressive as usual and Bella Alten returned to her old part of the *Woodbird*, the music of which she sang with the proper degree of flexibility. Mr. Griswold was superbly majestic as the *Wanderer* and both Goritz and Reiss as incomparable as ever in the rôles of the two Nibelungen brothers. Their quarrel scene in the second act is one of the most deliciously humorous things that the operatic stage affords. Mr. Ruysdael sang *Fafner* well, but there is more significance in some of the dragon's lines than he is always successful in bringing out. Mr. Hertz's reading of the marvelous score provided a constant succession of voluptuous thrills.

### Urlus and Braun in "Walküre"

Mr. Urlus was heard again on Saturday evening when he appeared as *Siegfried* in a popular-priced performance of the "Walküre." His singing disclosed the same admirable characteristics as marked his work in "Siegfried," and his conception of the part was alternately virile and tender. His characterization has far more variety and a wider range of expression than that of Mr. Burrian. In the same drama Carl Braun was heard for the first time as *Wotan*. His portrayal was brusque and rugged and he did not hesitate to emphasize the violence of the god's impotent wrath when he finds that his purposes have been frustrated by a force greater than his own. His contemptuous "Geh, geh" as he slays *Hunding* could not have been better. In the third act there were moments when his anger over *Brünnhilde's* disobedience seemed to deviate from divine rage into something of very mundane petulance and at such moments he whitened his tones more than was altogether pleasant. But on the whole his singing matched the eloquence of his acting.

Mme. Matzenauer's *Brünnhilde* was again marked by its now familiar beauties. She was in her best voice, as was also Mme. Fremstad, the *Sieglinde*. Mme. Homer was an admirable *Fricka* and Mr. Ruysdael an excellent *Hunding*.

### The New "Hans Sachs"

The repetition of "Meistersinger" on Thursday evening of last week quite made up for the mishap that had marred the previous one. Aside from being a superb performance in itself it introduced a new *Hans Sachs* in the person of Willy Buers, while Carl Braun sang *Pogner* for the first time here. The impression created by Mr. Buers was scarcely second to that of the two other new German importations. He may not reveal the full measure of the cobbler-poet's geniality and nobility of spirit, but he discloses much of the essential tenderness and *bonhomie* of the most lovable of Wagner's characters. His voice, while not extraordinary in volume, is of genuine warmth and beauty of timbre and is properly handled. There is more in the great soliloquy of the second act than Mr. Buers revealed, but he rose to the exactions of the "Wahn, Wahn" in the third. His hammering of the scene of *Beckmesser's* serenade occurred more frequently than the score demands and consequently interfered with some of the exquisite orchestral strains. But on the whole Mr. Buers is a decidedly valuable artist.

Mr. Braun sang *Pogner* with inspiring volume and quality of tone and laid stress on the bourgeois good nature of the Nurnberg merchant. There was the force of a strongly assertive nature in his delivery of *Pogner's* address to the masters, and he did not endeavor to refine the character to an unnecessary degree, as is not infrequently wrongly done.

With Messrs. Jörn, Goritz and Hinshaw and Mme. Gadschi in their finest form the performance was an unending delight. Special mention must be made of Mme. Mattfeld's *Magdalena*, which is conceived thoroughly in the German spirit and slights not a detail of the humor inherent in it. To say that Mr. Hertz's conducting was overwhelming is trite, but no other adjective suffices.

Although the week was primarily a treat for Wagner lovers there was an enormous audience for "Tosca" with a cast including Caruso, Scotti and Miss Farrar on Wednesday evening of last week and another one almost as great for "Manon



Jacques Urlus, the "Most Valuable Tenor Acquisition the Metropolitan Has Made in Years," as "Siegfried" in Wagner's Drama

Lescart," with Caruso and Bori at the Saturday matinée. Both of these representations afforded grounds for critical praise, but as they presented no features of novelty more extended discussion of them is not called for at present. A double-bill of "Hänsel und Gretel" and "Cavalleria," the latter with Caruso and Gadschi, delighted lovers of both German and Italian opera last Monday night, while a benefit performance, comprising acts from five

different operas, was offered on Tuesday afternoon.

### Hempel's Delightful "Violetta"

Judging by the rows of standees which greeted "Traviata" on Friday evening the old coloratura operas have not lost their hold, at least not while they have such a delightful soprano as Frieda Hempel to sing their florid arias. Just how valuable an addition Miss Hempel is to the company was shown by the fact that her *Violetta* attracted a full house with the assistance of only one other member of the company, of the first rank, and if she were given the aid of a tenor of the right caliber there would seem to be no reason why she could not make those operas among the biggest box-office magnets of the repertoire. Her singing on Friday evening was of a high standard of brilliancy and elegance, while dramatically she made the rôle stand above the presentations of the usual coloratura singer. Mr. Amato was in fine form as *Germont*, his beautiful delivery of "Di Provenza" provoking the audience to a protracted outburst of applause.

### SLEZAK'S DETROIT RECITAL

Famous Tenor Warmly Received by His Michigan Audience

DETROIT, Feb. 13.—Leo Slezak, tenor, formerly of the Metropolitan Opera Company, made his first appearance in Detroit Monday evening, February 10, under the management of Burton Colver. Mr. Slezak presented a program of three groups. His first group was of the more popular songs of Schubert, Schumann and Mozart; his second group was less well known and included two songs in the Bohemian language by Dvorak and Smetana. His third group was one of American songs by Cadman, Homer and Mary Turner Salter.

Possessed of a most powerful voice he nevertheless showed the most artistic treatment of his songs in pianissimo passages. His tone was full and round and apparently satisfied his audience in every particular, for he was encores again and again.

The accompanist of the evening, as she was also the instrumental soloist, was Florence McMillan, of New York, and her work with Mr. Slezak was most excellent, as was also her Chopin Nocturne, op. 15, No. 2. E. C. B.

Elexander Sebald, the violinist, now of Paris, has been playing extensively in European centers this season.

### METROPOLITAN OPERA HOUSE CALENDAR

WEDNESDAY evening, February 19, Mozart's "The Magic Flute." Mmes. Destinn, Hempel, Alten, Curtis, Case, Sparkes, Mulford, Robeson, Mattfeld; Messrs. Jörn, Reiss, Goritz, Griswold, Braun (who will sing "Sarastro" for first time here). Conductor, Mr. Hertz.

Thursday afternoon, February 20, Wagner's "Götterdämmerung" (last of "Ring" cycle). Mmes. Fremstad, Matzenauer, Fornia, Sparkes, Alten; Messrs. Urlus, Hinshaw, Goritz, Braun. Conductor, Mr. Hertz.

Thursday evening, February 20, Puccini's "Madama Butterfly." Mmes. Farrar, Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Friday evening, February 21, Puccini's "The Girl of the Golden West." Mmes. Hempel, Mattfeld; Messrs. Caruso, Amato, Gilly, Didur, Reiss, De Seguro. Conductor, Mr. Toscanini.

Saturday afternoon, February 22, Rossini's "The Barber of Seville." Mmes. Hempel, Mattfeld; Messrs. Macnez, Amato, De Seguro, Pini-Corsi. Conductor, Mr. Sturani.

Saturday evening, February 22, Verdi's "Il Trovatore." Mmes. Gadschi, Homer; Messrs. Martin, Gilly. Conductor, Mr. Sturani.

Monday evening, February 24, Wolf-Ferrari's "Le Donne Curiose." Mmes. Farrar, Alten, Fornia; Messrs. Macnez, Scotti, De Seguro, Pini-Corsi. Conductor, Mr. Toscanini.

Tuesday evening, February 25, Wilhelm Kienzl's "Le Ranz des Vaches" ("Kuhreigen") (first time in New

York). Philadelphia-Chicago Opera Company, Mmes. Stanley, De Cisneros, Keyes, Egner, Legard; Messrs. Dalmore, Dufranne, Huberdeau, Nicolai, Mascari, Venturini, Fossetta. Conductor, Mr. Campanini.

Wednesday evening, February 26, Meyerbeer's "Les Huguenots." Mmes. Destinn, Hempel, Alten, Mattfeld; Messrs. Caruso, Scotti, Rothier, Braun (first time here as "Marcel"). Conductor, Mr. Polacco.

Thursday afternoon, February 27, Humperdinck's "Hänsel und Gretel." Mmes. Alten, Mattfeld, Fornia, Robeson, Case, De Mette; Mr. Goritz. Conductor, Mr. Hagemann. Followed by Leoncavallo's "Pagliacci." Mlle. Bori; Messrs. Jörn, Gilly. Conductor, Mr. Sturani.

Thursday evening, February 27, Walter Damrosch's "Cyrano," book by W. J. Henderson after the drama by Edmond Rostand (first performance anywhere). Cast on page 1.

Friday evening, February 28, Wagner's "Tristan und Isolde." Mmes. Fremstad, Matzenauer; Messrs. Urlus, Buers, Hinshaw, Braun, Murphy. Conductor, Mr. Toscanini.

Saturday afternoon, March 1, Massenet's "Manon." Mmes. Farrar, Sparkes, Maubourg, Duchène; Messrs. Caruso, Gilly, Rothier, De Seguro, Reiss. Conductor, Mr. Toscanini.

Saturday evening, March 1, Ponchielli's "La Gioconda." Mmes. Destinn, Matzenauer; Duchène; Messrs. Martin, Amato, De Seguro. Conductor, Mr. Polacco.

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## GIRL ADMIRER OF GARDEN A SUICIDE

Weird Infatuation for Singer She Had Never Met Ends in Tragedy

PHILADELPHIA, Feb. 17.—Because she worshipped Mary Garden and Miss Garden was unable to grant her an interview, Helen Newby, nineteen years old, the only daughter of John Newby, a wealthy iron manufacturer, of Hector's Mills, Pa., last night shot and killed herself. Though she had never met Miss Garden she had long idolized her with a curious long-distance infatuation that finally so obsessed her that she became imbued with the idea that the singer was Queen Cleopatra and that she herself was destined to become Cleopatra's slave. Miss Newby shot herself on the lawn of her home at Hector's Mills and her body, with a photograph of the prima donna in the bosom of the dress, was found this morning.

Miss Newby's strange romance began two years ago when she fell in love with pictures of the prima donna and began to read all she could find about the singer's career as an artist and woman of the world. The extravagance with which she continually expressed her admiration for Miss Garden eventually convinced some of her friends that her brain had been affected by long brooding on the fanciful attachment.

It is said that Miss Newby gave up an intention to enter Bryn Mawr so that she might study manicuring and hair-dressing to qualify for maid to Miss Garden, and that she even learned to smoke cigarettes and drink cocktails because she thought Miss Garden might want her to do those things. When she was told that Miss Garden foreswore both stimulants, she immediately decided to forget her new accomplishments. She paid as much as \$25 for a portrait of Miss Garden, it is said, and then burned candles before it.

Last Saturday Miss Newby came to Philadelphia to see and hear Miss Garden

at the local opera house for the first time. She besought the newspaper critics to help her to gain letters of introduction to the singer and finally made a desperate attempt to see her at the Ritz-Carlton Hotel. Miss Garden was worrying over the illness of her mother and refused to grant an interview, and the girl left the hotel in tears.

Miss Garden, who was in New York last Monday and Tuesday for the performance Tuesday night of "Thais" by the Chicago-Philadelphia company, said that she had never heard of Miss Newby and that she couldn't even remember that anyone of her description had sought an interview with her in Philadelphia. "I never deny interviews," she said, "especially with persons such as Miss Newby must have been."

### HARVARD CLUB RECITAL

Lambert Murphy and Earle Cartright in Final Event of Series

Lambert Murphy, the young Metropolitan Opera tenor, appeared before his fellow members of the Harvard Club last Sunday afternoon in the final club recital with Earle Cartright, the baritone, and Charles A. Baker performing the accompanist's duties. The program of the two artists was notable for its general freedom from hackneyed numbers. The most familiar offering was "I Hear You Calling Me," which made a particularly favorable impression as delivered by Mr. Murphy.

Sterling duet singing was found in the artists' presentation of a number from "La Forza del Destino," "Calm as the Night" and Hildach's "Passage Birds' Farewell," which was followed by an encore. The tenor scored individually with an aria from "Gris élidis" and two song groups, while Mr. Cartright made an emphatic impression with an air from "Le Roi de Lahore" and Irish and English songs.

### Germaine Schnitzer Creates Sensation in Bridgeport

BRIDGEPORT, CONN., Feb. 14.—Germaine Schnitzer made a sensational impression in her recital yesterday afternoon under the auspices of the Wednesday Afternoon Musical Club. Among the most highly relished numbers were her encores, the Schubert "Marche Militaire" and Ballet from "Rosamonde."

## JULIA CULP MAKES BOSTON SENSATION

New York Verdict for Once Indorsed —Praise for Both Voice and Art

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, February 16, 1913.

JULIA CULP made a real sensation when she appeared in Boston for the first time on the afternoon of February 10. She had been warmly acclaimed in New York, but that did not imply a success in Boston. Unquestionably different cities have different atmospheres, and, therefore, standpoints in matters of art as well as clothing and politics. The fact is so well known as hardly to require observation, that what succeeds in New York may be expected to fail in Boston, or vice versa, and it is popularly supposed that this has something to do with the personal attitudes of the reviewers of the two cities.

The Boston scribes had been prepared for something, at least, out of the ordinary, but precedent had little to do, either with the reception accorded the singer by her audience or the reviews in the papers the next morning. Miss Culp may well be reckoned among the most gifted of the great singers who have visited Boston this year. The voice itself is of uncommon beauty and expressiveness, having capacity for both lyrical and dramatic expression. It is under the most admirable control; it is beautifully tempered, from the lowest to the highest register. The singer has the intellectuality and the emotional impulse of a great artist. It is easy to see how painstaking, patient, self-effacing her study has been; but there is as well the authentic quality that shows the hearer that Miss Culp is more than a clever mimic of emotions of which she knows little or nothing, for back of every tone there is the personal sincerity and conviction which make for surpassing art.

And this art is the art of a woman. However intense the feeling of a song, it

was always voiced with the sensitiveness, the emotional response, that can be found in such a degree only in a highly developed artist of the gentler sex. The program, which, I believe, has already been heard in New York, consisted entirely of songs by Schubert, Schumann, and Brahms. Mme. Culp repeated one song, but she was most commendably economical in the matter, so often abused, of "encores." A lesser artist might have given many. By her taste in refusing, and by the superb singing which had already been heard, Miss Culp raised herself the higher in her audience's estimation. It was a memorable concert, and so successful that Miss Culp has already arranged to sing here again on the 24th.

OLIN DOWNES.

### A NEAPOLITAN "OTELLO"

Worthy Successor to Tamagno in Title Role at Last Discovered

NAPLES, Feb. 1.—The Neapolitan celebration of the Verdi centenary was held at the San Carlos Theater to-day. "Otello" was chosen for representation and a particularly strong cast performed before an enthusiastic audience. "Otello" is but rarely performed nowadays in Italy, chiefly owing to the difficulty of finding a successor to Tamagno. Tenors who possess the necessary vocal power and the abundant impetuosity of temperament requisite for *Otello* are rare in the extreme. Half measures cannot be offered to the public and the consequence has been that "Otello" has been shelved for want of a lion-hearted tenor to fill the title rôle.

However, after years of search the Ricordis have found one who bids fair to be able to fill the vacancy. Muzio Chiodo was discovered by the Scala management last Autumn and created a pleasant surprise, which resulted in his being chosen to fill the rôle of *Otello* for the San Carlo commemoration. From the moment in the first act when he proclaimed that marvelous "Esultate" the audience knew that after long waiting the rare phenomenon of an *Otello* worthy to succeed Tamagno had been discovered. From act to act Chiodo grew in favor and scored a great artistic success. Claudia Muzio was an exquisite *Desdemona* and Cigada as *Iago* interpreted the character with marvelous understanding.

This performance of "Otello" will remain the *clou* of the season at the San Carlo, of which Neapolitans may well be proud.

J. A. S. P.

# GIOVANNI ZENATELLO

The Tenor of the Boston Opera Company and Chicago-Philadelphia Opera Company, has received an ovation from the public and critics on the occasion of his appearances in Boston in *Pagliacci*, *Trovatore*, *Otello* and *The Jewels of the Madonna*. He has been complimented for his remarkable portrayals from both the vocal and histrionic points of view.

### PAGLIACCI

BOSTON HERALD, Feb. 15, 1913.—Mr. Zenatello's Canio ranks among his finest impersonations—and they are many. He raises Leoncavallo's melodrama to tragedy.

BOSTON ADVERTISER, Feb. 15, 1913.—Mr. Zenatello's glorious voice is good to hear on any occasion. When it happens to be in the rôle of Canio the pleasure is greatly enhanced. In power and beauty of tone combined with intense action there are few tenors who can vie with him in this opera.

BOSTON JOURNAL, Feb. 15, 1913.—Zenatello's splendid singing was the bright particular feature of the performance.

ZENATELLO REPEATS HIS STIRRING PERFORMANCE IN "PAGLIACCI"

BOSTON GLOBE, Feb. 15, 1913.—Zenatello delivered the lament with the opulence of tone and breadth of style that have made it an applauded number in the past.

BOSTON TRAVELER-HERALD, Feb. 15, 1913.—There is, however, apparently, but one opinion of Mr. Zenatello's Canio. It seems to be just about the ideal.

### OTELLO

Zenatello Scores Genuine Triumph as the Moor

BOSTON ADVERTISER, Feb. 4, 1913.—We have already recorded our hearty admiration for Zenatello in the rôle of *Otello*. He is dramatic in the highest degree, yet never loses the singing quality even in the most intense moments. Last night he proved himself the greatest *Otello* of the present operatic stage. We wish that there were a few Wagnerian tenors who could combine these attributes.

BOSTON TRAVELER-HERALD, Feb. 4, 1913.—Mr. Zenatello again showed himself to be one of the greatest of *Otellos*. Lacking the stature of Slezak, he showed a finer appreciation of the possibilities of

the part and keener knowledge of the makeup. His was a particularly telling presentation and can well rank with his best.

MR. ZENATELLO IS SUPERB IN NAME PART

BOSTON GLOBE, Feb. 4, 1913.—The beauty of Mr. Zenatello's voice in certain passages is a haunting thing. He is master of the purity of the lyric line even as he is a master of impassioned declamation. He avoids exaggeration, and he knows how to develop a scene. The duet of the first act has never been sung as well by any singers in these parts in the last decade.

### TROVATORE

BOSTON POST, Feb. 6, 1913.—Mr. Zenatello was in superb voice last night. He has rarely sung here with more opulence and brilliancy of tone. He has seldom been so lavish of his vocal resources, which seemed limitless. He was highly dramatic and he was received with the greatest enthusiasm.

BOSTON TRAVELER-HERALD, Feb. 6, 1913.—Mr. Zenatello was again a grand *Manrico*, the rôle affording ample opportunity for his glorious voice and great acting.

BOSTON GLOBE, Feb. 2, 1913.—Mr. Zenatello was a romantic *Manrico* and poured out the beauty of his voice lavishly, particularly in the last two acts.

Mr. Zenatello was warmly and justly applauded after his "Di quella Pira." His voice has just entered upon its golden prime and his art constantly is advancing. There is not a tenor in America today able to stand beside him in beauty and amplitude of tone or in versatility of style as a singing actor.

### BOSTON HERALD, Feb. 2, 1913—

Mr. Zenatello was in excellent voice. He sang with marked effect. To him "Di quella Pira" is not the one song for *Manrico*. Throughout the opera he sang with true expressiveness and in the prison scene found touching accents and phrases of heroic denunciation.

### THE JEWELS

BOSTON GLOBE, Jan. 18, 1913.—The character is luminous, consistent and commanding, and Mr. Zenatello created it into a living embodiment of rare and moving beauty. Mr. Zena-

tello sang with superb opulence and unflinching interpretative skill the music of Gennaro and gave the character a fine spirit of conviction. The admired tenor has done nothing with more authoritative and communicating art.

BOSTON JOURNAL, Jan. 18, 1913.—Giovanni Zenatello voiced the love, despair and desperation of Gennaro, the blacksmith, magnificently.

BOSTON POST, Jan. 18, 1913.—Mr. Zenatello sang like the full-throated Italian tenor that he is, and one of the best operatic tenors now before the public. Then, too, he looked his part, and interpreted it with force and conviction.

BOSTON HERALD, Jan. 18, 1913.—Mr. Zenatello was in excellent voice and his performance was noteworthy in every way. It was he that gave the semblance of character to Wolf-Ferrari's music for Gennaro.

BOSTON TRAVELER-HERALD, Jan. 18, 1913.—Mr. Zenatello as Gennaro, the blacksmith, fairly rivalled the star in carrying off the honors of the evening.

BOSTON AMERICAN, Jan. 18, 1913.—Zenatello was in magnificent voice last night, and found the luscious phrases of Wolf-Ferrari greatly to his taste. He acted admirably.

### MR. ZENATELLO THE STAR

BOSTON HERALD, Jan. 23, 1913.—Mr. Zenatello bears away the honors in this performance. His impersonation is authoritative; in the last act he is emotionally effective; and he gives sincerity to music that is inherently insincere.

BOSTON HERALD, Jan. 23, 1913.—Zenatello was again admirable as Gennaro. A singer of the highest rank, he is imitatively fitted for dramatic rôles by the blending of strength and passion in his voice.



—Copyright Aimé Dupont.



## FIRST HEARING FOR LENDVAI SYMPHONY

**Boston Opinion Not Enthusiastic  
Over Hungarian Composer's  
Ambitious Work**

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, February 17, 1913.

A LONG expected first performance took place at the fifteenth public rehearsal of the Boston Symphony Orchestra on the afternoon of February 14, when Max Pauer, the pianist, was the soloist. This was the first hearing in America of Erwin Lendvai's Symphony in D Major. Last spring Dr. Muck had received a copy of the score from the composer, who was until this premiere unknown in this country. Erwin Lendvai is now in his thirty-first year. He studied with Hans Koessler in Buda-Pesth, the city of his birth. Later he became a pupil of Puccini—a somewhat unusual precedent for a writer of symphonic music. But Lendvai has also composed in various forms songs, chamber music, various pieces for solo instruments and a choral suite for female voices. Presumably the symphony heard last week is his most important work.

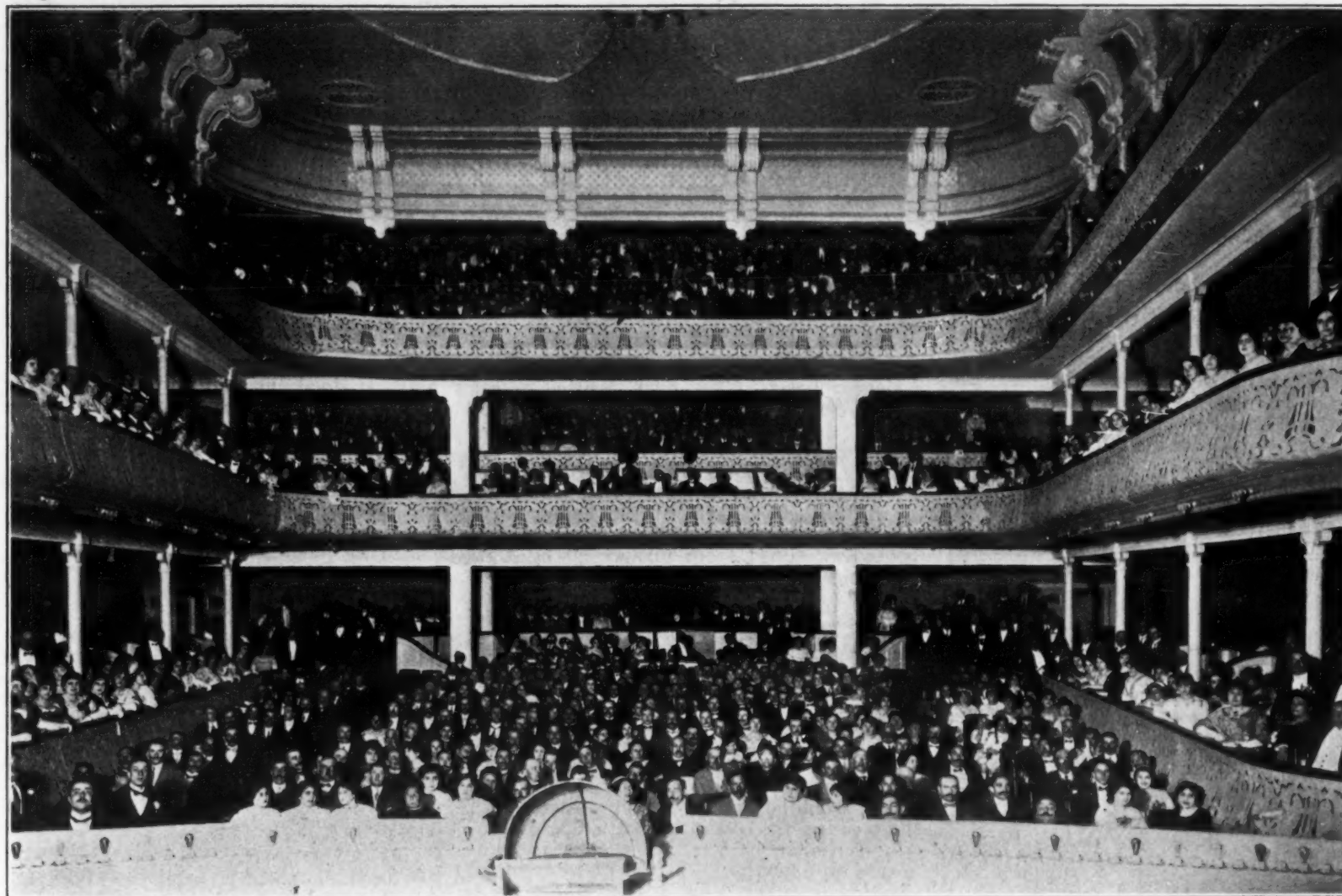
It might be well to reserve a conclusive opinion of this work until a second hearing. However, a first impression is often as just as a second, and we are not now discussing the ultimate worth of Lendvai's Symphony: we are publishing the impressions of a reviewer. At a first hearing this symphony did not seem to justify the high anticipation aroused by the announcement of its production. It is modern in its form, or lack of form, and in its instrumental dress. The form is cyclic. One theme predominates throughout the work and appears in various guises in the different movements. These movements are four in number and each of them bore a title when the symphony was played for the first time at Bonn, in 1909. Like all other compositions which have their origin in sincerity of purpose it is to be seen that the work conforms to some program in the mind of its author. In the printed score there are no titles. There is an evident attempt at exalted and mystic expression. The broad theme which is announced at the beginning of the first movement is the most definite feature of the work, and to me this first movement is the most effective of the four, as it is the most concise in its form and the most direct in its development. There is at the end of this movement an impressive restatement of the theme by the full orchestra.

The second movement, less convincing, but most interesting of the four, opens in a manner suggestive of Franck. Then the mood changes, there are unexpected rhythmic and harmonic developments, the orchestration is more brilliant, so much so that one loses faith a little in the purpose of the composer. The music is not wholly spontaneous. The themes are juggled, rather than developed in that grand symphonic manner which is as truly a creative process as the growth of a branch from a tree trunk. There is one brief passage that is as a scarlet band of color across the austerity, the emptiness and harshness of other ages. This is when a phrase is sung ardently by the strings, over an accompaniment given to the harp and certain wind instruments.

The third movement is again interesting and suggestive in spots. The finale lacks proportion and outline. There is constant resorting to sequences, the restless tossing about of various figures, the sonorous entrances of the organ, which has already saved the day more than once, interjections of the brass, the massive piling up of the orchestra—to nothing.

This symphony is, at the best, made music. The principal theme, broad, dia-

## TYPICAL AUDIENCE IN CONSTANTINO'S OWN OPERA HOUSE



Interior of the Teatro Constantino in Bragado, Argentine—The Opera House Was Built Especially for the Noted Spanish Tenor

THE latest addition to the opera houses of South America is the Teatro Constantino in Bragado, Argentine Republic. It is named after the famous tenor, Florencio Constantino, who is equally well known on two continents.

Constantino spent the early part of his life in Bragado, which is located about two hours' ride from Buenos Ayres. Since he became famous throughout the world as an operatic tenor it has been his ambition to erect an opera house which

should give to the public of the town where he spent a number of years as a youngster the facilities for hearing the finest operatic and dramatic productions.

The Teatro Constantino is constructed upon the most modern lines in every respect. It has the finest acoustic properties and is most attractive in interior decoration. The house was opened the early part of this season with a gala performance of "Rigoletto," in which Constantino took part.

Constantino's career has been one of

much interest. He was born in the northern part of Spain, and very early in life moved, with his parents, to South America. His voice was not "discovered" for a number of years, during which time Constantino found employment as a mechanical engineer. He has sung in all of the important opera houses in North America, South America and Europe. His voice is rather more lyric than dramatic in quality, but he has found it possible to sing dramatic rôles with the most noteworthy success.

tonic, with sufficient meat for a composer of real constructive ability to build a symphonic composition upon, is yet dry, manufactured. The effort of the composer is genuine, but his lack of success is due either to immaturity in the science of composition, or to an unfortunate lack of real ideas of his own. The instrumentation is always effective in one manner or another. The difficulty, the impossibility, is to discover just which manner is authentically that of the composer. There is no question of the man's earnest purpose and honest endeavor, but unfortunately it requires more than piety to write great things.

Mr. Pauer gave a remarkable performance of Mendelssohn's G Minor Concerto, which had never been played, it appears, at these concerts. Mr. Pauer's performance to a certain extent justified his choice of this work as a vehicle of his talent. It was good, especially for the younger generation, to hear this concerto played in such a manner. There was no idea of exaggeration, of modern coloring, or anything of the sort. Mr. Pauer aimed to play the music as it was written, in the good old style, and in this he was surprisingly successful. His success was due not only to his fleet and finished technic, but to his rare appreciation of the faded piece. How thin it is to-day! But the audacity of the pianist—surely the choice of Mendelssohn's G Minor Concerto for a symphony concert is indeed the height of audacity—was rewarded by a most appreci-

ative reception of his skill. The out-moded composition had been heard for all it was worth, and it had furnished a moment's contrast, in its absolute finish and proportion, to the rather dreary symphony which had preceded it.

The orchestral numbers were the "Faust" Overture of Wagner, which took its place as by far the greatest work on the program, and Dvorak's brilliant "Carnaval" Overture.

OLIN DOWNES.

### TO TOUR THE ANTIPODES

**Frederic Shipman Plans Visits for  
Bispham, Nordica and Elman**

Musical America on Monday received the following telegram from Frederic Shipman, the manager, sent from Colorado Springs, Colo.:

"Have just completed arrangements for three Australian tours; the first by David Bispham, whose tour will open at Sydney, New South Wales, on June 1, 1913; the second, by Mme. Lillian Nordica, will open at Sydney on August 1, 1913; the third, by Mischa Elman, will open one year later, the first concert being given at Sydney July 1, 1914. This will be the first visit of all three of these artists to the Antipodes, and each tour will be under my personal direction."

**Werrenrath in Two Charleston (W. Va.)  
Appearances**

CHARLESTON, W. VA., Feb. 17.—The first of a series of five concerts under auspices of the Kanawha Musical Society of this city was given last Tuesday evening by Reinald Werrenrath, the baritone, and the Mason Quartet, consisting of William Mason, first violin; Richmond Houston, viola; Harry Bekenstein, second violin, and Willy Schultze, 'cellist. A cultivated audience demonstrated its warm approval

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## AMERICANS SCORE IN VIENNA

Albert Piccaver, Edwin Hughes, Domenico Bové and Others Prominent in Austrian Capital's Musical Affairs

VIENNA, Feb. 5.—The Wiener Concertverein has already celebrated the centennial anniversary of the birth of Richard Wagner, as its orchestra has an engagement to concertize at the Spa of Kissingen in May, on the 22nd of which month the great composer would have been 100 years old. It was a notable concert containing only works of the master in whose commemoration it was given, and the program, a handsomely fitted up booklet, had an introduction in the master's own words to each number. One of the most famous of Wagner singers, Lilly Hafgren-Waag, had been secured as soloist and sang with dramatic power some Wagner songs and the "Liebestod" from "Tristan und Isolde." The orchestra was at its best under Conductor Ferdinand Löwe and did splendid work, especially in the "Faust" overture and the "Siegfried Idyll." A large and deeply appreciative audience gave enthusiastic expression to its gratification. The same orchestra recently performed with signal success Mahler's Fourth Symphony, and after the first and last movements the audience went fairly wild. Like so many of his predecessors Mahler has become popular only after death. This Fourth Symphony is particularly calculated to please, pervaded throughout as it is by a lightsome spirit of gaiety, a cheerful coloring that take irresistible hold of the hearer.

At a recent concert of the Tonkünstler orchestra the soloist was Alfred Piccaver, the American lyric tenor of the Hofoper, whose singularly sweet voice proved as alluring on the concert stage as is its wont with all the dazzling accessories of the romantic lover rôles which fall to the fortunate lot of the tenor.

Of song recitals, pure and simple, there have been goodly numbers of late, and choosing from among them only the most successful singers I would mention, to begin with, an interesting novelty, Dinah Galli, a little Japanese lady of most sympathetic appearance with a fine, fresh voice which she used with intelligence and feeling in songs by Schumann and Hugo Wolf.

The latter composer was also on the program of Lula Mysz-Gmeiner, a popular artist, who interpreted Marx songs as well. Lorle Meissner, at her own recital, sang new compositions by Scheinpflug in her accustomed charming style and assisted pleasingly at the piano recital of Norah Drewett last Monday at the Bösendorfer Saal. Miss Drewett has a well established reputation here as a pianist. French *morceaux* she interprets with specially delicate charm and the usual success attended her fine playing. I understand that she is soon to tour America.

Elsa Kaulich, who had given pleasing proof of her excellent soprano in a previous concert of her own, assisted at the song recital of Hermann Gürtler, a singer whose artistic qualities and fine voice have been mentioned on a previous occasion. In a number of duets by Fried, Göhler and Mahler, the two singers displayed a decided gift for music of the lighter kind. Gürtler, an ardent seeker for novelties, sang six songs from manuscript by Karl Prohaska, the recent winner of the "Gesellschaft der Musikfreunde" Centennial Jubilee Composition prize, to which the composer himself played the piano accompaniment.

Paul Schmedes, the brother of the dramatic tenor of the Hofoper, has also been heard again in a song recital. This artist's splendid declamatory power and fine phrasing are always a pleasure to hear, the more so as they are combined with a rich, baritone voice. At the Grosser Musikvereins Saal, Mattia Battistini, the famous Italian baritone, drew a large audience on January 30, a concert given prior to his departure for Russia, where he is booked for no less than forty recitals.

Edwin Hughes Wins Laurels

At one of the popular Sunday Symphony concerts of the Tonkünstler orchestra a fortnight ago, Edwin Hughes was the soloist, playing with splendid *élan* the Saint-Saëns Concerto in G Minor. The bursts of applause following upon each movement increased to a veritable tempest after the last, the "Presto," dashed off with brilliant effect, yet full justice done to each note. Had not Paderewski already

gained for Leschetizky his fame as teacher, this later gifted pupil would have carried it abroad. Mr. Hughes is so busy with pupils in Munich, where he is now located, that he had to hasten back to his work almost directly after the concert; but he had to spare the time in Vienna to be dined and wined by genial Professor Leschetizky at his home in the cottage quarter.

Two pianists of long standing renown, Teresa Carreño and Emil Sauer, were heard in concerts of their own in the Bösendorfer Saal recently.

Of violin concerts also recently heard, a particularly interesting one to me was that of Domenico Bové, the young Philadelphian, who is to tour America next year. This concert took place last Friday at the Beethoven Saal with the orchestra of the Concertverein under Conductor Paul Eisler of the Vienna Conservatory. The young violinist proved himself not only a good master of technique—which every diligent pupil of Sevcik's must needs become—but possessed of intelligent and fine artistic feeling as well. Bruch's Scotch Fantasy, Tchaikowsky's Concerto in D Major (one movement), and the "Faust" variations by Wieniawski were the numbers he had chosen and of which he gave an excellent rendering.

The young violinist, Otty Reiniger, who assisted at the Kurz concert some weeks ago, was artist guest at the latest Fortnightly of the American Musical Club, which took place on January 31 in the afternoon. She showed her ability in a Haydn Sonata and a Chopin Nocturne. American talent was represented by Walter Scott, of Boston, who gave an excellent rendering of Beethoven's Sonata op. 2, No. 3, and by Mrs. Anders Löf, of Denver, who sang some English songs very pleasingly.

Paris Version of "Tannhäuser" Given

The long-talked-of and carefully-prepared Paris version of "Tannhäuser" at last took place at the Hofoper on Wednesday of last week. It is worthy of remark that the Vienna opera is almost the last of European musical institutions to adopt this version. An enormous amount of work had been expended and no expense spared to make the production resplendent in every respect. The setting and costumes were full of interesting details, which in the main followed Wagner's directions closely. The Wartburg hall, however, is a departure therefrom, in its new form quite opposed to the master's instructions, but original and well serving its purpose. Franz Schalk conducted the performance, and as he had carefully gone over all the parts with the singers and eliminated all marks of slovenliness that had crept in in the course of time, the result was a finished production. The cast was with a few slight exceptions the same as of recent years. But the *Venus*, who in the Paris version rises to the prominence of a leading part, was assigned to Frl. Windheuser, who sang finely. Edna de Lima's artistic rendition of the difficult albeit short shepherd aria was again favorably noticed in the local press.

This production of the Paris version of the opera gave rise to some highly interesting reminiscences of its performance in the French capital, recounted by the Princess Pauline Metternich, of Vienna, then the youthful wife of the Austrian Ambassador to France. Through her intercession with Napoleon III. it was that the Paris opera accepted the work, and she was present at its first stormy performance. It was doomed to failure from the very start, since the wishes of the subscribers and club men were disregarded in reference to interpolating a ballet in the middle of the opera. It availed naught that Niemann was called from Germany to sing the part of *Tannhäuser*, that everything was done to give the work a splendid setting. The result was a veritable riot with such a din of cat-calls and whistles that only the movement of the singer's lips and the motions of the musicians in the orchestra indicated that the opera was actually going on. Later attempts at a production resulted equally disastrously. Yet now Wagner's works form a chief attraction to Paris opera-goers, and it is stated that the French contingent is the largest of the multitude that pilgrims to the festival performances at Bayreuth. ADDIE FUNK.

The Witzel Trio, consisting of Mrs. J. F. Witzel, Milton G. Witzel and Richard P. A. Callies, presented chamber programs at Woodland and Vacaville, Cal., on February 13 and 14, a feature being the Scherzo from the Trio, op. 1, by Erich Kröngold, the boy composer.

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Some of the critical opinions following her appearance with the Volpe Symphony Orchestra on Nov. 17th, and with the New York Symphony Orchestra on Feb. 9th.

In the afternoon concert Mme. Rider-Possart made a considerable success by her performance of a new piano concerto by Hugo Kaun. Her work reminds one of the magnificent qualities which mark the piano playing of Mme. Carreno; her colorful emphasis, her tonal power and accurate touch were similar to those of the celebrated South American musician. —CHARLES HENRY MELTZER in the *New York American*.

The audience made the acquaintance of a woman who is not merely a manipulator of the keyboard, but a musician of taste, refinement and temperament, and they heard with feelings of real pleasure a work that surely will attract wide attention. —MAX SMITH in the *New York Press*.

Mme. Rider-Possart gave the concerto such an interpretation as to permit no criticisms of its merit to fall on its performance. Her technique was taxed to its utmost at times by the demands of the score, but she came through with flying colors. —*New York Herald*, Nov. 18, 1912.

Mrs. Possart was heard in Mozart's B flat piano concerto, in the Andante of which she showed a charming legato style. —*New York Globe*.

The concerto was performed with the simplicity which it really deserves and proved one of the enjoyable numbers of the program. —*New York World*.

Cornelia Rider-Possart proved by her style and her brilliant performance of the Mozart concerto her thorough musicianship and her artistic supremacy. —*New York Staats Zeitung*.

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## ECHOES OF MUSIC ABROAD

**Munich Prepares Festival of Greater Allurement than Ever for Hot-Weather Pilgrims—"Parsifal" Is Given at Monte Carlo as a Private Performance, with Cosima Wagner's Consent, to Appease Disgruntled Ticket-Holders—Paderewski to Play in Leipsic for the First Time—Legion of Honor Promotions for the "Grand Old Man" of Musical Frenchmen and Charles Lecocq**

**P**ROSPECTIVE pilgrims to European shrines of music during the coming Summer will find no festival atmosphere in Bayreuth, but, as if to offer compensation for the lack of official music-making at the Wagnerian headquarters, Munich will put forward special efforts to make its annual Summer series of performances at the Prince Regent and Residence Theaters worthy the visitor's attention. The insertion of a Richard Strauss work in the scheme limited hitherto strictly to Mozart and Wagner should prove a most satisfactory innovation from the box-office standpoint.

The four performances of "Ariadne auf Naxos," scheduled to be given at the Residence Theater, will be spread out pretty well over the entire festival season, which is to open on July 30 with "The Marriage of Figaro" and close on September 16 with "Die Meistersinger." The Mozart operas to be sung have already been recorded; the Wagner representation will include three complete "Ring" cycles and four performances each of "Die Meistersinger" and "Tristan und Isolde." The complete schedule runs as follows:

At the Residence Theater: Strauss's "Ariadne auf Naxos" on August 8 and 20 and September 1 and 13; Mozart's "Marriage of Figaro" on July 30 and August 4; "The Magic Flute" on July 31 and August 5; "The Abduction from the Seraglio" on August 1; "Don Giovanni" on August 2 and 6.

At the Prince Regent's Theater: "Tristan und Isolde" on August 9 and 21 and September 2 and 14; "Die Meistersinger" on August 18 and 23 and September 4 and 16; "Das Rheingold" on August 11, "Die Walküre" on August 12, "Siegfried" on the 14th and "Götterdämmerung" on the 16th; second "Ring" cycle on August 25, 26, 28 and 30; third "Ring" cycle on September 6, 7, 9 and 11.

The precedent long since established as to the personnel of the performances once more will be observed in that Munich singers will provide the background and most of the high lights of the casts. A few visitors from other cities will be drafted into service, but the "fixed stars" of the "intimate" Bavarian city on the Isar—Berta Morena, Maude Fay, Zdenka Mottl-Fassbender, Heinrich Knotte, Fritz Feinhals, Paul Bender—will be in their usual places.

**A**PPARENTLY neither Carl Pohlig nor Riga's Conductor Wetzlar is the choice for Emil Paur's post at the Berlin Royal Opera, for it is announced that Robert Laugs, of Essen, has been engaged for a term of years from the beginning of next season. Laugs has distinguished himself on one or two occasions when he has acted as an eleventh hour substitute at the Royal Opera's symphony concerts.

**I**T is one of the musical anomalies of the age that music-saturated Germany is one of the few countries to which Paderewski is still practically a stranger. For years the great Polish piano poet contemptuously and consistently ignored the Fatherland after the drubbing he received at the hands of the resentful Berlin critics when he played in their capital after his early American triumphs—resentful because of the very fact that he had played himself to fame and fortune in other countries before courting their gentle ministrations—and it is but a comparatively

short time since he finally lifted the ban by appearing at a festival in Cologne. Now it is announced that he has consented to play in Leipsic at the beginning of next month, and musical spectators are wondering whether he will proceed to the Spree after once reaching the Pleisse and his



"Madama Butterfly" as Given in Russia

The photo card from which this scene from a production in Russia of "Madama Butterfly" was reproduced was sent to Berthold Neuer, the New York composer, and head of the artist department of Wm. Knabe & Co., by Giacomo Puccini himself, with his autograph inscribed on the back.

visit expand into a tour of all the larger German centers.

**N**OTWITHSTANDING the official decree canceling Director Gunsbourg's projected production of "Parsifal" at Monte Carlo, the forbidden work has had a performance there, after all, and that with the consent of Frau Cosima and the associate Wagner heirs. It was because many of the people who had bought tickets refused to return them for the proffered reimbursement in full that this performance was given. Ostensibly it was a "private performance," a trial rehearsal before "invited guests," and it was the only performance of "Parsifal" that Monte Carlo will hear before a year from now. Charles Rousselière was responsible for the *Pure Fool* at Monte Carlo, and for Félicia Litvinne, also, the *Kundry* of the party, it was a first experience with "Parsifal."

In addition to the other novelties of this Monte Carlo season—Charpentier's "Julien," Fauré's "Pénélope" and Director Gunsbourg's "Venise"—the repertoire contains a revived "Mefistofele" and a revised "Hamlet" for Feodor Chaliapine and Maurice Renaud, respectively, also "Thais," "Tosca," "La Bohème" and "The Girl of the Golden West." It was his sensationally dressed—or undressed—*Mefistofele* at this vest pocket edition of an opera house that first brought Chaliapine the renown that is advantageously cashed. Other singers in the company assembled by Director Gunsbourg this year are Lydia Lipkowska, Lucienne Bréval, Marie Kousnietzoff, Georges Baklanoff, Dmitri Smirnov and Giovanni Martinelli, who comes to the Metropolitan next season.

The work with which the season at Monte Carlo opened was Massenet's "Don Quixote," one of the many operas that have had their *premieres* there. In the cast were two of the creators of the three principal rôles—Chaliapine in the name

part, Lucy Arbell as *Dulcinea*, while M. Allard was a new *Sancho Panza*. Léon Jehin is in his customary place at the conductor's desk this year.

**D**ATES for the various stages in the annual competition for the *Prix de Rome* for musical composition have now been fixed by the French Académie des Beaux-Arts, and their disposition affords a general idea of the nature of the experience awaiting the candidates.

The preliminary contest, or "elimination try-outs," in which the competitors are required to compose a fugue and a chorus, will take place at the palace of Compiègne from the 6th until the 12th of May. The verdict of the judges as to the six candidates chosen to go into residence for the competition proper will be announced on the 13th. On May 20, at the Institute, the librettos offered for the cantata to be composed are to be read and on the following day a choice will be made.

Then two days later, on the 23d, the chosen six *logistes* will go into well-

work and when M. Gailhard has found himself he may write original music.

**T**HE honored legions already invested with the insignia of the French Legion of Honor have been numerically increased of late. Léon Moreau, composer of "Myriade," recently produced in Nantes, and of other lyric dramas and symphonic works, is one of the new *chevaliers* of the order, while the well-known publisher Durand has been named an *officier*, partly in recognition of his services to French music in publishing the complete works of the great French classic, Rameau.

There have been promotions within the ranks, too. Camille Saint-Saëns, the "grand old man" of living musical Frenchmen, has been raised to the grade of the grand cross of the order—a distinction rarely conferred—and the venerable Charles Lecocq, a *chevalier* since 1894, has now at last been promoted to the rank of *officier*.

**O**PERA, from the creative aspect, is in a state of stagnation almost everywhere, maintains the Anglo-Australian composer, George H. Clutsam, in the *Musical Times*. England he cites as a notable exception, for the simple reason that it has no opera. "It is impossible to say, of course, how many operas are hidden away in the private cupboards of our composers at the present moment, but it would be safe to assert that the very large majority, unless they happen to be very recent and well-considered productions, will be better esteemed if they are permitted to remain where good fortune has placed them. The Englishman is in the happiest of operatic conditions. If he has been observant and thoughtful, the evident failure of all other countries to produce a really successful modern opera that proves attractive to a large general public should arouse in him a spirit of ambition.

"The hardest task to genius or even talent, living contemplatively and contentedly with its ideals, is to sacrifice them to the demands of a general public. But it is very fortunate that music can be of the very highest and most original quality in association with the drama and still be deliberately and clearly illustrative and significant of and subservient to the action. These considerations form the only modification of his ideals that requires anything approaching self-obliteration by the composer."

As regards the still dwarfed cause of national opera Mr. Clutsam insists that primarily the idea of educating the public into a taste for opera must be entirely eradicated from its mind. "The taste exists," he explains. "Any graduate scheme of education (the proposal for a historical procession, opera from incubation to maturity, may be recollected) will be immediately resented as an affront to the average intelligence." Perhaps Mr. Hammerstein would oblige with a few pages from his diary of a certain Educational Season at the Manhattan.

Mr. Clutsam, whose "King Harlequin" was produced for the first time anywhere at the Kurfürsten Oper in Berlin a few months ago, and who is still known in this country principally as the composer of "Myrrha" and other little songs of its *genre*, has just had a second *première* in Berlin—a comic opera entitled "The Lace Chemise," in which he freely admits having taken works of the Leo Fall class as his models.

**M**ID-PERFORMANCE loss of voice is a calamity not by any means peculiar to the Metropolitan's singers. *Louise* was almost as seriously embarrassed at the Opéra Comique, Paris, recently, as was *Tristan* in New York the other day through unexpected voice failure. Geneviève Vix, one of the Opéra Comique's most capable and temperamental singers, was the *Louise*, and after the third act her voice suddenly gave out. There are at least two other *Louises* in Director Carré's company—Marguerite Carré herself has studied and sung the Charpentier rôle, while Jeanne Espinasse once during her

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 9]

brief engagement with Oscar Hammerstein substituted for an indisposed Mary Garden in Philadelphia—but Mlle. Vix valiantly continued to the end, carrying through the strenuous fourth act at half voice.

FOR the present generation of the Viennese "Tannhäuser" is a novelty. Thirty-eight years ago it was produced at the Court Opera in the Austrian capital in the presence of Wagner himself, but it soon disappeared from the repertoire. Now it is about to be revived, in the Paris version, and no effort is being spared to stage it with a splendor that will secure for it a permanent place in the list from which Director Hans Gregor arranges the operatic bill of fare for his Vienna public.

Special care has been bestowed upon the Venusberg scene, for which a new technical apparatus has been obtained, according to the Vienna correspondent of a London daily. After the Song of the Sirens the abduction of *Europa* by the Bull will be presented as a *chef d'œuvre* of scenic art and technical ingenuity. A separate iron construction upon which the women can really "oscillate in graceful undulations" is prepared for the tritons and nereids attending *Europa* and the Bull. Sixty amorettes, nymphs, bacchantes, satyrs and fauns have studied mimic action under a pupil of Jacques-Dalcroze, the Swiss eurythmics specialist. The Singers' Hall, too, is fitted up with newly devised accessories.

The pack of hounds, originally twenty-five in number, has been reduced to five. At a rehearsal the director asked the owner of the pack, an officer, if it would be possible to make all the hounds at a given signal bark together. "Certainly," answered the officer, "but when they would leave off is another question."

WHENCE come they, infallible harbingers of Spring in the larger cities of the world—whence come the "German bands"? Naturally we assume that they have their origin somewhere in the country that gives them their name, though we know perfectly well that the larger centers of the music-loving Fatherland would not tolerate them as we know them for a moment.

An official document just published in Berlin, however, now discloses the birthplace and home of the famous, or as the *Musical Standard* prefers, infamous, German bands. All of them come, it appears, from the Pfalz district in Bavaria, where

there are villages that boast a male population composed almost exclusively of "musicians," so-called. Throughout the Winter they busy themselves with some trade or craft, but as the Spring draws near the big trombone and the cornet are taken from the hook on the kitchen walls and the "musicians" set out for foreign climes.

WHEN Richard Buhlig gave his second recital in Berlin the other evening his program showed that he, too, had been "psychically sensitive" to the wave of Brahmsian mental suggestion that swept through the ranks of concert pianists when they were preparing their programs for this season. There stood the freshly-boomed Sonata in F minor as a matter of course. By the time the music year is out it is going to be easier, according to all the indications thus far, to enumerate the pianists who have not played Brahms's opus 5 this season than those who have. The Leschetizsky-ized Chicago pianist also had a manuscript novelty on his Berlin program—a hitherto unplayed Sonata in C, op. 8, by Gurliitt. J. L. H.

## MANAGER HAWLEY RESIGNS

## Notifies Cincinnati Orchestra Board That He Cannot Serve Another Year

CINCINNATI, Feb. 17.—Oscar Hatch Hawley has resigned as manager of the Cincinnati Orchestra. Last week he sent the following letter to the Board of Directors:

"The end of the season is approaching, and I think in the interest of the orchestra your board should be considering the management for the year 1913-14. The contract with the present manager expires on the first of May this year; he will continue to fulfil his duties to the best of his ability to the expiration of his contract, but he believes that ten weeks' time is none too long in which to make arrangements for your management for next season, and for that reason calls your attention to the matter at this time.

"Although the question has not been raised, your manager desires to state that he will not be available for the Cincinnati Symphony Orchestra after the expiration of his contract."

## Providence Ensemble Makes Début Despite Defection of Union Players

PROVIDENCE, R. I., Feb. 14.—The Strube Ensemble, a new organization, made up of local string players, both professional and amateur, gave its first concert on Wednesday under the direction of Gustav Strube, of the Boston Symphony Orchestra. Enrolled in the Ensemble were five or six union men who had been faithful at rehearsals and in perfect harmony with the non-union players, but a few hours previous to the concert these union men were notified by officials of the Musicians' Union

that they would not be allowed to play with the non-union players, and therefore withdrew from the ensemble. As only a few men thus dropped out the concert was not marred in any way. An excellent program was given and Mr. Strube held his players in perfect control. The quality of tone produced in Schumann's "Träumerei," MacDowell's "To a Wild Rose" and the conductor's own "Berceuse" was delightful and called forth hearty applause. G. F. H.

## MAX PAUER PLEASES OMAHA

## Warm Praise for Pianist's Straightforward, Musicianly Playing

OMAHA, NEB., Feb. 11.—Max Pauer appeared in recital at the Brandeis Theater yesterday afternoon under the management of Evelyn Hopper. He was greeted by a large audience which waxed extremely enthusiastic. In these days of obtrusive assertiveness in individual "interpretation," it is indeed refreshing to hear a conservative program of familiar masterpieces played in a straightforward musicianly manner—and that was what was heard at Max Pauer's recital, the program of which follows:

Weber's Sonata, C Major, op. 24; Beethoven's Rondo, G Major, op. 51; Field's Nocturne, "Midnight"; Schumann's Carnival, op. 7; Chopin-Liszt's Chant Polonaise, "Maiden's Wish"; Liszt's "Sposalizio" and Hungarian Rhapsody, No. 12.

Basil Gauntlett, the English pianist, made his first appearance in Omaha, playing a program judiciously selected from classic and modern composers and creating a favorable impression. His technic proved fully adequate to the heavy demands made.

At the regular meeting of the Tuesday Morning Musical Club, Mrs. C. M. Wilhelm, president, Helen Sommer, violinist; Catherine Bell, pianist, and Eloise West contributed the first part of an unusually good program. The second part was devoted to the song cycle, "The Morning of the Year," by Charles Wakefield Cadman, sung by Mrs. Louise Janson-Wylie, soprano; Ruth Ganson, contralto; Dr. Frederic Freemantle, tenor, and George C. McIntyre, basso, with Mrs. Howard Kennedy at the piano. E. L. W.

## Rabinoff Sued for Printer's Bill

Trial of a suit for \$1,685 against Max Rabinoff, Inc., brought by the National Printing and Engraving Company, has been set for March 3 by City Court Justice Dehanty of New York. The complaint recites that on November 3, 1911, the printing company turned out a number of lithographs advertising the Imperial Russian Dancers for Rabinoff, for which he was to pay \$2,985. Rabinoff paid \$1,300 on the bill, but it is said that he never paid any more.

## Orchestral Concert of Compositions by Celeste D. Heckscher

Celeste D. Heckscher will present at Aeolian Hall, New York, on March 14, an orchestral concert of her compositions. She will be assisted by the New York Symphony Orchestra—Florence Himke soprano; Hans Kronold, cellist, and Efreim Zimbalist, violinist.

## NEW ORLEANS PLEADS FOR ITS OPERA

[From the Christian Science Monitor]

GRAND OPERA in New Orleans doubtless antedates that of any city in the United States. That is to say, an interval of fifty years elapsed between the founding of the French opera in New Orleans and the establishment of the Metropolitan Opera in New York. New Orleans is proud of this fact. Of course, the reasons for it are obvious to any person acquainted with the character of the population of the New Orleans of former days. For many years it was more European than American. It still retains many European continental characteristics socially, while commercially it has forged ahead, since the civil war, to a point where it is abreast with the most progressive cities in the country. New Orleans was never more prosperous than it is to-day. It would be interesting could one find a way of determining whether this is strengthening or weakening to the sentiment that has for generations given support to the opera. At all events, that support seems to have fallen off, and New Orleans is rather anxiously inquiring whether the present lack of interest is to be passing or permanent.

The fact that opera is taking a stronger hold upon northern cities is not overlooked in this connection. Success of opera in New York, Philadelphia, Boston and Chicago is properly taken to indicate a growing taste for music throughout the country. However, it must be borne in mind in New Orleans that grand opera in the cities named takes the widest possible range, while French opera only has been the rule in New Orleans. Political, economic and social changes have come to the Louisiana metropolis in these later years. Is it not possible that a change in population demands a change in repertoire? Is it not within the range of reasonable probability that opera seems to decline in New Orleans only because New Orleans opera fails to meet the demands of a changing population and a changing taste?

In any event, New Orleans deserves credit for maintaining for nearly a century, and through adversity as well as prosperity, a taste for good music in the lower Mississippi valley, and with the granting to the Crescent city of this recognition must go the hope that the efforts now making to reawaken interest in its opera shall be crowned with success.

## EMANCIPATION CONCERT

## Lincoln's Birthday Program of Negro Music for School Settlement

Lincoln's birthday was celebrated at Carnegie Hall, New York, by the race which owes its emancipation to the great "rail-splitter," in the concert of negro music, performed by negroes, for the benefit of the Music School Settlement for Colored People. The chief contributor to the program was the Clef Club Orchestra, in which were mingled such unrelated instruments as seven pianos, an army of banjos, a score of mandolins, some of the usual orchestra instruments and an organ. Behind these there was a chorus, chiefly of women.

Contained in the program were a number of traditional religious melodies and some recent compositions by negroes, including James Reese Europe and William H. Tyers, who acted as conductors, Will Marion Cook, Henry T. Burleigh and the late Coleridge-Taylor. Particularly interesting were Cook's "Rain Song," with the successive couplets sung by different members of the orchestra, the singer continuing his playing meanwhile; the same composer's "Exhortation"; "Deep River," by Coleridge-Taylor, and a West Virginia Dance" by William H. Vodrey. Major Moton, of the Hampton Institute, addressed the audience in behalf of the School Settlement.

Katharina Fleischer-Edler will return to the Hamburg Municipal Opera next Fall.

## JULIA HOSTATER

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## Some Press Comments:

"I heard in Bechstein-Saal \* \* \* an artist named Julia Hostater. With a wonderfully sympathetic voice, combined with perfect delivery and real vocal art, she sang several old Italian and English songs, as well as lieder by Schumann, Brahms, etc. \* \* \* What one heard was genuine vocal art, and should the artist give a second concert I would advise all those interested to attend and hear this singing."—Hugo Rasch, *Allgemeine Musik Zeitung*, Berlin, Feb. 6, 1912. Lieder evening by JULIA HOSTATER. " \* \* \* what she possesses is the art of vocalism. Julia Hostater's rendition of both music and text must be called perfection. Her delivery of Goethe's 'So lasst mich scheinen,' Geibel's 'Gestaendnis,' and Heil-ty's 'An ein Veilchen' was both wonderful and moving. All the delicacy of the poems of a L'Isle, Mendès and Verlaine, is conveyed to us by this artist, and all the tenderness and pathos of the melodious lines of a Duparc, a Saint-Saens, and a Debussy are expressed in accordance with the poets' thoughts. The artist's 'Fruehlingslied' of Schumann was a masterpiece of vocal and elocutionary art. Her beautiful rich voice enabled her to approach the recitative art, as in Brahms's 'Maedlein spricht.' Repressed passion was contained in Wolf's 'Wieviel Zeit verlor ich.' \* \* \* Whether Julia Hostater sings these or others such as the old English melody, 'Sweet Mary,' or one of Haydn's little songs, she never fails to surprise and delight by the sincerity of her interpretation, in which she combines in an extraordinary manner temperament with intelligence. \* \* \* She is a consummate artist."—Eugen Segnitz, Leipzig, 3 Feb., 1912.

"At the concert in Bechstein Saal we made the acquaintance of a singer such as one seldom hears, in Julia Hostater. She possesses a mezzo-soprano of great range, excellently trained and of wonderful versatility. The interest of her audience is aroused no less by her exceptional technique than by the charm of her delivery, in which she exhibits profound artistic temperament, as well as unusual musical intelligence."—*Boersen Courier-Berlin*, Feb. 4, 1912. "A singer in whom any estimable qualities are united is JULIA HOSTATER. \* \* \* She is the possessor of a beautifully mellow soprano, excellently trained. Her splendid breath-control was very noticeable. The artist scored a great success."—*Lokal Anzeiger*, Berlin, Jan. 7, 1913.

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## The Success of ALBERT QUESNEL

TENOR

The novelty of a tenor voice, so seldom heard in these concerts, took exceedingly well with the audience. The tenor of Albert Quesnel was never a big voice, but it has the right tenor quality and it is handled with spirit, while the singer's articulation is a marvel of distinctness. In musical intelligence Mr. Quesnel has greatly developed since last heard here.

Later Mr. Quesnel appeared with songs in his native French, which he sang with true pathos and was many times recalled.—*Minneapolis Journal*, February 3, 1913.

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## NEW FAIRY OPERA A PARIS SUCCESS

Its Composer, at Twenty-five Wins  
Distinction Denied to Many  
Gray-beards

Bureau of Musical America,  
5 Villa Niel, Paris,  
February 1, 1913.

WHILE many gray-bearded composers, unable to gain access to the stage of the Paris Opéra for their works, have turned their attention to the provincial stages, a young composer, scarcely twenty-five years of age, has won a brilliant success with his first operatic work this week on the foremost stage of grand opera in France. This work, "Le Sortilège" ("The Witchcraft"), an operatic fairy tale in three acts and six tableaux by André Gailhard, libretto by Maurice Magre, was presented for the first time last Wednesday evening at the Paris Opéra.

André Gailhard, though unknown to the great public, is a musician of great promise. He won the *Grand Prix de Rome* two years ago and has just returned from the customary sojourn at the Villa Médicis in Italy where all of France's representative composers have resided in their day. Besides this title of official glory, Gailhard possesses another advantage over other composers whose ambition it is to see their works produced at the Paris Opéra: his father, Pedro Gailhard, was for a long time director of this stage. The father's many friends gave the son a brilliant reception. "Le Sortilège" was exceptionally well staged and the production was in all ways remarkable. The cast comprised such artists as Muratore, Marvini, Cerdan, Mlle. Mérentié, Mme. Courbières, Mme. Laute-Brun. The orchestra was under the baton of the eminent conductor, Henri Büsser.

The story of "Le Sortilège," a simple one, was drawn by the noted poet. Maurice Magre, from a naïve popular legend of the Pyrénées. It is a fête day in a mountain village of the Pyrénées. Angèle, the pretty washerwoman, loses her scapular, which among the Catholics is a sure protection against evil spirits, and thus falls a prey to the witches and fairies who put her under a magic sleep. She also loses her lover, who is enticed away by the fairies. Angèle awakes and wanders through strange lands, torn by the brambles and bushes on the roadside, and harassed by wicked watersprites. She finally reaches a glade where we see countless fairies lying on the ground and where Gall, her lover, is also lying helpless. We are not told what the fairies have done to him to put him in such a plight, but it is intimated that he has danced too much in the woods. Geneviève, Angèle's sister, arrives fortunately on the scene with the sacred scapular, and the evil spirits disperse at its sight. Gall is revived by the kisses of Angèle in time for the final love scene.

It would be unfair to seek in "Le Sortilège" anything more than the author and composer intended putting into this simple fairy tale. Maybe we are to understand that happiness can never be won without much hard work and that dreams and fairies are dangerous things to follow. The story is good, the verses are excellent and full of real poetry. The music, which reveals the influence of Wagner, Gounod and Massenet—the composer is young—is pleasing and appropriate to the story. M. Gailhard excels in the expression of tender feeling. The whole work gives an impression of simplicity and sincerity. The public showed particular appreciation of the love duet in the first act between Angèle and Gall; the quaint and dreamy song of the watersprites in the second act; and the final tableau, a brightly colored chorus of peasant boys and girls.

"Le Sortilège" was followed by a revival of "Namouna," Edouard Lalo's exquisite ballet, with Aida Boni as the star dancer.



Photo by Bert—Rights Secured for MUSICAL AMERICA

First Act of "Le Sortilège" ("Witchcraft"), by André Gailhard, Which Has Just Had Its Première at Paris Opéra—Insets: Above, on Left, M. Marvini; Below, on Left, Lucien Muratore, and Above, on Right, Mme. Laute-Brun, Who Sang Principal Roles

The strenuous advertising campaign which preceded the production of "Parsifal" at Monte Carlo is only equalled by the silence in the press concerning this sensational production. Everything leads one to believe that the "private" performance took place as announced but the papers are silent on this notable event.

It was announced on Saturday that a compromise had been reached and that a private rehearsal would be given on Sunday. All holders of tickets were informed personally of the exact hour of this rehearsal but no public announcement of any kind was made. One performance only was given so that the Wagner family, backed by the German Kaiser, cousin of the Prince of Monaco, seem to be the victors of the day.

A notable "Parsifal" concert was given on the same Sunday at Paris in the old church of the Sorbonne University. The first and second acts of the opera were given almost integrally. The orchestra was concealed behind a vast screen of palms and shrubbery near the altar, while the off-scene voice effect was obtained by placing the chorus in the dome of the church.

Many concerts of interest were given last week in Paris. Most notable of all was that at the National Conservatory of Music under the direction of M. Messager, manager of the Opéra, at which Paderewski played Chopin's Concerto, Op. 21.

### Pierné and Casals Disagree

At a rehearsal of the Colonne Concerts last Saturday, an incident arose which modified the program at the last moment. Pablo Casals had been engaged to interpret a concerto by Dvorák, but Gabriel Pierné having interrupted the rehearsal to make some remarks to M. Casals concerning his conception of the work, the soloist took exception to these remarks and the program was accordingly modified. It is said that the Courts will have to decide this difference of opinion.

Emil Frey, formerly pianist to the Queen of Roumania and now professor at the Moscow Conservatoire, gave a recital at the Salle Erard, last week. The program, which met with sympathetic recognition, was composed of works by Henry Raymond, Schumann, Gluck-Saint-Saëns, Brahms, Widor, Emil Frey, Glazounow and Liszt.

Leo Tecktonius, a Swedish pianist, gave a recital at the Salle Gaveau under the patronage of the American Consul-General and Mrs. Frank H. Mason. The program comprised works by Grieg, Bach, Saint-Saëns, Beethoven, MacDowell, Tecktonius, Rachmaninoff, Rubinstein, Cyril Scott, Liszt, Emil Sjögren. Mr. Tecktonius was assisted by Alexandre Sébald, the Hungarian violinist. The latter gave a concert with orchestra this week at the Salle Gaveau. Mr. Sébald played as soloist and was accompanied by the Lamoureux Orchestra under the direction of Camille Chevillard. He interpreted works by B. Molique, Beethoven, Raff, and Sarasate.

### American Violinist's Recital

Grace Freeman, a young American violinist, gave a recital at the American Art Students Club in Paris on Friday, January 17, before an enthusiastic audience. The program was of great interest. Miss Freeman plays with a beautiful and pure sonorous tone and splendid technic. Her interpretations showed her to be an artist of musical distinction. She caught the spirit of simplicity in the lovely old Tartini Sonata and it was rendered with dignity and charm. Her Bach préluce was made interesting by variety of tone color and brilliancy of execution. The Gavotte and two minuets by Giga were delightfully executed and so were the "Romance" and

"Dance Bohémienne" of Rachmaninoff, which are practically unknown to this public. Miss Freeman played the Romance with exquisite tone and showed her ability to understand the morbid subtleties of modern Russian composers. Miss Freeman responded to repeated encores.

DANIEL LYNDY BLOUNT.

### Jules Falk and Pianist Fischer Find Appreciative Public in Montgomery

MONTGOMERY, ALA., Feb. 12.—The second artist concert of the season took place on February 10, when Jules Falk, the popular violinist, and Arthur Fischer, pianist, gave a joint recital before an appreciative audience. Mr. Falk's playing was marked by deep musical feeling and expression, his tone quality was most pleasing and his harmonics of an elfin quality. He was ably backed by Mr. Maynier as accompanist. Mr. Fischer is a splendid pianist and his numbers were well played, but Montgomery only heard him in miniature as the instrument which he had to play on was a baby grand piano.

J. P. M.

### Herbert Witherspoon's Recital

Herbert Witherspoon, basso of the Metropolitan Opera Company, will give a song recital in Aeolian Hall, New York, Tuesday afternoon, March 11. Mr. Witherspoon will be accompanied by Hans Morgestern.

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## EMMA LOEFFLER

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### WHAT THE CRITICS SAID:

*Pittsburgh Gazette Times*, Jan. 15:

Miss Emma Loeffler, a native who has been staying in other climes, gave a song recital last night in Carnegie Music Hall to a good-sized and warm-hearted audience. Her voice is more than ordinarily rich in the middle and lower registers, while she uses it to good effect in songs that lie within her natural and temperamental range.

*Pittsburgh Dispatch*:

Miss Loeffler can be ranked as one of the promising artists of the day. She is a soprano of clarity and very considerable brilliancy as to the quality, and her method is such as to permit her to use her resources with ease and assurance. She sang with distinction and much authority and was convincing from the intellectual standpoint, although overdramatic at times, and whether or not one liked the arrangement of the program or the selection, it had to be admitted that the songs were effectively done.

*Pittsburgh Press*:

Miss Loeffler gives delightful program. A delightfully interesting program was given by Miss Emma Loeffler, who made her appearance in a song recital last evening in Carnegie Music Hall before a representative audience of music lovers. Four Pittsburgh composers—Ethelbert Nevin, Charles Wakefield Cadman, Adolph M. Foerster and Stephen G. Fister—were represented on the diversified program, which gave the singer splendid opportunity of displaying her beautifully effective voice.

*Pittsburgh Telegraph*:

Flattering Reception Accorded to Former Pittsburgh Girl at Carnegie Music Hall  
Renders a Fine Program

A flattering reception was accorded to Miss Emma Loeffler at her song recital held last night at Carnegie Music Hall. The former Pittsburgher who has been winning fame in New York since her return from abroad, where she finished her musical education, studying for grand opera, won new laurels last night. Her voice is exceedingly rich, particularly in the middle and lower registers. She sang her high notes with ease.

*Pittsburgh Sun*:

Warmly welcomed to her home city by an enthusiastic audience, Miss Emma Loeffler, who recently returned from several years of study in grand opera work abroad, gave a recital of songs in Carnegie Music Hall last evening. In a program of unusual range, including songs in English, German, French and Italian, Miss Loeffler demonstrated versatility, dramatic temperament and rich voice quality in her middle and lower registers.

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## CLIFFORD LOTT WITH LOS ANGELES SYMPHONY

Local Singer, as Soloist, Surpasses Achievements of Many Visiting Artists

LOS ANGELES, Feb. 9.—At the symphony concert last week, under the direction of Harley Hamilton, the orchestral numbers were the "Freischütz" Overture, Mendelssohn's "Scotch" Symphony and MacDowell's "Indian Suite." In each of these the orchestra gave a good account of itself. Clifford Lott was soloist, singing an aria from Marschner's "Hans Heiling" and "Hear Me Ye Winds," by Handel. The latter was repeated in answer to an insistent demand. Mr. Lott's singing is much superior to that of some of the peripatetic vocalists who visit Los Angeles. Especially is his clear enunciation of English to be complimented—an accomplishment in which Mr. Lott follows at no great distance after David Bispham.

At the meeting of the Gamut Club Wednesday, which included its monthly dinner, there were a number of prominent guests from the East. Among them were Frederick Abell, of Detroit, violoncellist; Anna Shaw Faulkner, musical lecturer, Chicago; Max Oberndorfer, pianist, Chicago; Joseph Weber, president of the Musicians' Protective Association, New York; Walter Edwards, actor; W. D. Adams, Honolulu, Royal Opera House.

Participating in the program were Brahms van den Bergh, pianist, recently with Calvé; Walter Balfour, baritone; Harriet McFarland, contralto, Chicago, and the Orpheus section of the Gamut Club.

President Blanchard announced that the full \$10,000 necessary to bring the winner of the Federated Music Club's opera competition to a Los Angeles performance was in sight, a fund which was given its impetus largely by Gamut Club contributions.

Conductor Lebegott's orchestra faced a large audience Sunday and gave a strong program with excellent style and finish. The numbers were: Overture to "Bartered Bride," Smetana; Second Symphony, for orchestra and organ, Guilmant; organist, Charles H. Demorest; Valse Triste, Sibelius; Overture to "Semiramide," Rossini. An extra was given in Conductor Lebegott's "Spring," which was well received.

At the Ellis club concert Wednesday night the most interesting numbers were Huhn's "Invictus," MacDowell's "Crusaders" and Randegger's "Strike the Anvil," the first two being repetitions from previous concerts but well worthy of a second hearing. In point of length the Converse "Serenade" easily was first, though it was uninteresting and not up to the club standard. Arnold Krauss led an orchestra of eight pieces in the Converse selection and in two movements of a suite by Gouvy, the rondo of which was very pleasing and full of life. Mrs. S. R. Fisher, soprano, was soloist, singing quite effectively when a medium quantity and range were used. G. H. Jones also was heard in incidental solos. The work of the club was virile and satisfactory as usual, especially in the numbers first mentioned. Mrs. M. H. Robinson furnished the piano accompaniments at short notice, in the absence of Miss O'Donoghue. W. F. G.

### A MANAGER ON THE GROUND

Shipman's Experience Shows Advantage of Knowing Local Conditions

Frederic Shipman, whose slogan is "personal management," arrived in Vancouver about two weeks ahead of Mme. Nordica, who was scheduled to appear there January 31. Mr. Shipman found the interest in the event, in fact, in all musical events, at an exceedingly low ebb, as on the very night of his arrival a strong and decidedly popular Eastern artist appeared to less than a \$100 house.

It is sometime possible to have too much of a good thing, even in music, and Mr. Shipman decided that Vancouver's musical requirements had been over-catered to and that to play there under present conditions would be simply courting financial loss. He therefore decided to place the date (January 31) at New Westminster, an adjoining city, ten miles away. It was rather risky to cancel a city of 100,000 in favor of a city of 15,000, but the impresario figured that many Vancouver music lovers would be willing to make the ten-mile electric car trip, and that the importance of the event would make New Westminster turn out in force. Both these conjectures proved correct for every seat in the theater was taken, special cars were run from Vancouver, and the receipts broke all records for New Westminster, and far exceeded anything taken in Vancouver during the present season.

The Vancouver people are now rubbing their eyes and wondering why they let the

suburban city have Nordica when they had first refusal.

"If I had not been on the ground, but had been directing this tour from an office," says Mr. Shipman, "I would never have known the local conditions, and if I had known them would have been unable to make any change at that distance."

### AGED AS RECITAL HEARERS

Artists Play at Portland Institution—Sembrich and Nordica Concerts

PORTLAND, ORE., Feb. 8.—With two stars of such magnitude as Mme. Sembrich and Mme. Nordica appearing in Portland the same week local musical affairs have paled into insignificance. On Tuesday evening Mme. Sembrich appeared under the Steers-Coman management with Frank La Forge, pianist, and Gutia Casini, 'cellist, both of whom shared in the honors so lavishly given to the prima donna. Many encores were graciously added.

On Monday afternoon Mr. La Forge and Mr. Casini gave a recital at the Old People's Home which was greatly enjoyed by the inmates and a few invited guests, among whom were several prominent Portland musicians. Mr. La Forge has become a favorite here, not only for his delightful playing but for his compositions as well.

Mme. Nordica, assisted by William Morse Rummel, violinist, and Romaine Simmons, accompanist, appeared under the Heilig Theater management on Wednesday evening. The audience was a brilliant one and was most enthusiastic in its greeting to the soprano. She kindly gave five encores, "The Year's at the Spring," by Mrs. H. H. A. Beach; "The Land of the Sky-Blue Water," by Cadman; "Mighty Lak a Rose," by Nevin; an aria from "Madama Butterfly" and the "Cry from the Valkyries." Mr. Rummel and Mr. Simmons were most satisfying.

The Orpheus Club gave its first concert on Wednesday evening with William Wallace Graham, violinist, as the assisting artist. William Mansell Wilder ably conducted the choruses and Edgar Coursen acted as accompanist. H. C.

Munich will celebrate the Wagner centenary with a Richard Wagner Week at the Prinz-Regenten Theatre, when all the performances will be given at popular prices.

## ANOTHER TEYTE-CLÉMENT RECITAL IN COSTUME

Weckerlin Operetta Again Attracts Many Delighted Hearers—Songs by Both Singers

No more potent argument in favor of the costume recital could possibly be advanced than the entertainment furnished a couple of weeks ago by Edmond Clément and Maggie Teyte, the central feature of which was the Weckerlin operetta, "La Laitière de Trianon." So eagerly did the public respond that Aeolian Hall was found too small to accommodate all those anxious to get in and so arrangements were effected for an encore in the form of a repetition of the affair.

This took place on Friday afternoon of last week and again Aeolian Hall was crowded as it has been for few other concerts this Winter. The only change in the program was the substitution of some different eighteenth century songs in that portion of the concert which preceded the operetta.

Miss Teyte was again in charming form and sang and acted the rôle of *Madame de Lucienne* in sprightly fashion. Mr. Clément was, as always, the embodiment of all that is artistically finest and most exquisite. The well-worn terms of critical comment can give no idea of the rare charm of this art. Its essence is so subtle as to elude analysis. It seemed as though his work in the "Laitière" last week was even better poised and more finished than on the previous occasion. After the operetta he and Miss Teyte responded to the insistent applause with a duet, "Au Clair de la Lune," and another one from "Manon." Mr. Clément himself was obliged to sing the ever-charming "Rêve" from that Massenet opera before the audience would think of dispersing. H. F. P.

### Blind Pupil of Rogers to Sing for Taft

At the inauguration of the new building of the New York Association for the Blind on February 22, at which President Taft, Joseph H. Choate and other distinguished citizens will speak, William Resnikoff, a blind pupil of Francis Rogers, will sing a group of songs, one of which will be Bruno Huhn's famous "Invictus."

## TINA LERNER



Makes Tremendous Success in Chicago, as Soloist with Theodore Thomas Orchestra, Frederic Stock, Conductor, Feb. 7 and 8.

Press and Public Enthusiastically Acclaim Her Performance of the Tschaikowsky Concerto.

### Russian Pianist Wins Triumph

Tina Lerner made one of the artistic triumphs of the year with her fine performance of the Tschaikowsky piano concerto. She showed herself at this concert (it was her Chicago debut) to be remarkably gifted in a musical and technical way. Her conception of the work is distinguished for its rhythmic certainty, for its lucid clarity of the mechanical exactions of its many difficulties (which may be analyzed as fleetness of fingers, virility of the heavier chord and octave passages) for its subtle tone shadings and for its delicate effects.—*Maurice Rosenfeld in Chicago Examiner*, February 8th, 1913.

Thus it is possible to claim for Miss Lerner the honor of playing this particular concerto better than it has been given at the Thomas Concerts since Madame Carreno played it many years ago. Miss Lerner was content to play the concerto like a schooled musician. She practiced a restraint as commendable as it is rare. Her tempos were chosen with the intention of preserving the elements of sensuous beauty which abounds. Particularly attractive was her presentation of the second movement which was distinguished by warmth and variety of the tone in the cantilene passages and the whimsical lightness and grace of the episodes. There was noble breadth in the first movement that almost endowed it with dignity.—*Glen Dillard Gunn, Chicago Daily Tribune*, February 8th, 1913.

She made an instant and striking success. And the best part of her appearance next to her performance was the smiling obstinacy with which she declined to be bullied into a gratuitous encore. Few others have had the courage to take such a stand in face of the fusillade of applause so hearty and so spontaneous. Yet that trait is also the trait of her playing. It is sane, clear visioned, decisive. Hence the concerto differentiated in interpretations according to the idiosyncrasies of its many readers remains in memory sharply outlined. Miss Lerner, a petite figure of a girl without mannerism of any kind, has that indefinable something called "personality." She is the exception, however, in that it is a personality of self-reliance, poise, directness. Her interpretive methods have no frills of temperamental anguish or other freakish buncombe. Her technique is a clean-lined, accurate mechanism. Her tone is a tone of grateful timbre in fortissimo and in pianissimo. And above all is the rhythmic steadiness of a tried ensemble player.—*Eric DeLamarter, Inter Ocean*, Feb. 8, 1913.

She is not of many inches physically. Artistically she is a giant. Tschaikowsky's concerto was the number with which she introduced herself to Chicago. It received a performance of the most surpassing idealized beauty. Many have been the artists who have played it here in the last dozen or so years, but there is none who could not learn a useful lesson from Miss Lerner in making it attractive.—*Edward C. Moore in Chicago Journal*, February 8th, 1913.

What is it in personality which can send something way up to the sixth floor of a building the moment she puts her fingers on the keys? Whatever it may be, the fact was there, and up it came, so that we felt the swing of the rhythm, the firm grasp of the meaning, with the dash in the brilliant thoughts and the poetry so clear that we all joined in the demonstration which was given her when she finished the Tschaikowsky concerto for piano. We did not keep accurate count, but she was recalled about ten times and in response to genuine demand.—*Karleton Hackett in Evening Post*, February 8th, 1913.

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## MR. SHATTUCK IN DUCAL THEATRICALS

American Pianist's Playing Applauded by Westminster's Guests  
—Recital with Princess

PARIS, Feb. 1.—Arthur Shattuck, the noted American pianist, has been traveling for the last few weeks in England, where he had the privilege of being a guest at a house party at Eaton Hall, the residence of the Duke of Westminster, head of the Grosvenor family.



Arthur Shattuck

This house party was the occasion for a brilliant theatrical performance which was given three times in succession for the cause of charity. The proceeds went to the homes of the unemployed in London.

Mr. Shattuck's playing was a principal feature of the entertainment, his virtuosity causing much wonder and delight among these fervent admirers of things musical and artistic.

The one-act play, "At the Golden Goose," was interpreted by the Duchess of Westminster, Mr. and Mrs. H. Lindsay Fitzpatrick and George Cornwallis-West. The last item on the program was "The Eternal Feminine," a musical monolog delightfully rendered by the Princess Henry of Pless, sister of the Duchess of Westminster. It required good acting and the Princess triumphed easily. She possesses rare gifts as a musician, singer and actress. Her voice like that of her sister, the Duchess of Westminster, is a rich dramatic soprano, and had they not been born with a golden spoon in their mouths both of these talented



Music Room of Eaton Hall, Residence of the Duke of Westminster—Inset: Princess Henry of Pless

women would undoubtedly be shining stars in the professional artistic world.

The Princess of Pless and Arthur Shattuck gave a joint public recital a few days later at Market Harborough, Midlands. Mr. Shattuck has now returned to Paris, where he is making his headquarters, and will leave soon for Florence to spend a few weeks.

D. L. B.

DRESDEN HEARS OPERA  
BY PIANIST DOHNANYI

## "Donna Simona" Proves Charming, but Colorless—Wüllner Displays Genius in Melodramatic Recitation

DRESDEN, Jan. 25.—At the Court Opera on January 22, Ernst von Dohnanyi's one act opera, "Donna Simona," had its initial hearing here under von Schuch's lead. The harmless little story is very ably written, the music full of grace, charm and vivacity, yet rather colorless, the outlines in general being dim, the structure vague. It is a distinct contrast to the same author's "mimodram," "Pierrette's Veil," presented here for the first time three years ago. This drama opened the performance which, under von Schuch's direction, and with Irma Tervani, Fritz Soot and Paul Trede in the chief parts, was perfection itself. Naturally the pale colors of the little play that followed appeared even more indistinct than had been the case if it had headed the representation. The first mention is due the exquisite performance of *Giocinta's* part by Minnie von Frenchell. The chief rôle, *Aunt Simona*, was trusted to Miss von Chavanne, the niece was Frau Kehldorfer, the charming maid was Minnie Nast, the Counts were represented by Carl Perron and Fritz Soot.

Ludwig Wüllner scored a remarkable success here in his recitation of melodramatic fiction "Hector's Bestattung," from the "Iliad," to the illustrative music of Dr. Botho Sigwart. In this field Wüllner outshone himself as a singer. Never has Dresden witnessed such brilliant histrionic abilities represented on the concert platform as on this occasion. Sigwart's music attracted general attention and it is a worthy addition to the heroic text.

A further noteworthy occurrence was the appearance of the Hungarian Trio, from Budapest. They presented three new national works; Trio by R. Radvai, of remarkable constructive achievements; a Sonata for violin and piano by L. Weiner, a brilliant composition full of color and effect, and a piano fantasia by R. Bantók, in the drawing room style. The American

pianist, Eleanor Spencer, reappeared here on January 11 in a Gewerbehause concert as an interpreter of two selections new to Dresden; César Franck's "Variations Symphoniques" and Rimsky Korsakow's Concerto in C Sharp Minor, op. 30. These interesting works were presented with great feeling and spirit, evincing the gifted pianist's achievements in a most favorable light. The singer on the occasion was Emmy Starke who sang French compositions.

In the Ladies' Club concert on January 13, the works of a young composer, Carl Ehrenberg, of Lausanne, were given a hearing. They reveal distinct creative gifts. For the present the young musician is strongly influenced by Wagner. The violin selections, sonata and a fantasy, were played by Gertrude Matthais, and the songs interpreted most beautifully by the American singer, Else Kaufman, of Cleveland, at present a resident of Berlin.

Fritz Kreisler swept everything before him as soloist of the Fourth-Philharmonic concert. Bruch, Vivaldi, Saint-Saëns were the composers of his numbers. G. Lohse was the successful singer.

The American *diseuse*, Winder-Johnson has given a series of recitals in and outside our city. Lately she received an invitation to appear before the Grand Duke of Weimar. Miss Johnson studied with the Dresden actress, Alice Politz, and later with Paul Wilcke.

A. I.

## MARTIN PROVIDENCE RETURN

## Basso and His Wife Again Welcomed in Recital—Ysaye Concert

PROVIDENCE, R. I., Feb. 11.—Frederic Martin, the oratorio basso, and his wife, who were formerly church soloists here, gave a recital on Tuesday evening which was largely attended. Mr. Martin's fine, powerful voice of wide range was heard to especial advantage in "With Joy the Impatient Husbandman," from Haydn's "The Seasons," and Meyerbeer's "The Monk," while his duets with Mrs. Martin, which included "La ci darem," from "Don Giovanni" and Liza Lehman's "At Love's Beginning," were sung with splendid style and called forth hearty applause. Mrs. Martin used her lyric soprano voice with discre-

tion. She was happy in her aria from "Carmen," while her songs by Whelpley, Rummell and Van der Stucken were presented with a charm which was delightful. George Slocum, organist at the Pawtucket Congregational Church, proved a painstaking accompanist.

Eugen Ysaye, the Belgian violinist, was heard here in concert on Monday evening after an absence of eight years, and he played with the same charm and masterly technic that formerly marked his performance. Bruch's Concerto in G Minor was played with rare skill. In Veracini's Sonata in A Minor the *Andante* was surpassing in its purity of tone and poetical interpretation. In two short pieces, "Rêve d'enfant" and "Old Mute," he showed his talents as a composer of the first rank. Camille Decreus attained distinct success both as an accompanist and in his solo work.

G. F. H.

## Walter Henry Hall's Choirs to Give Elgar's "Music Makers"

Columbia University will offer Elgar's "The Music Makers" and Sullivan's "Golden Legend" on the evening of April 16, 1913, at Carnegie Hall, New York, with the Columbia Festival Chorus made up of the choruses at Morningside Heights the Brooklyn Oratorio Union and the Yonkers Choral Union of which Walter Henry Hall is conductor. This will be the first performance in America of "The Music Makers" and much is anticipated of the revival of the "Golden Legend." Grace Kerns, soprano; Mildred Potter, contralto; Dan Beddoe, tenor, and William Hinshaw, basso, are the quartet who will sing in the "Golden Legend." Miss Potter will take the contralto part, with full chorus and orchestra, in the "Music Makers."

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## FARWELL ON PUBLIC MUSIC

## Tells Toronto Club of New York's Experience with Orchestral Concerts

TORONTO, Feb. 10.—Arthur Farwell of New York spoke to the Canadian Club here on the subject of "Music for the People," his address being characterized by fine common sense and an understanding of practical detail that comes from experience. Mr. Farwell warmly advocated the presentation of the very best music to the general public. He did not think that the musical life of a city could be advanced by a small and jealous cult or by clubs of an aristocratic nature. Arrangements should be made to take the very greatest music direct to the people, and this should be done through the media of proper bands and orchestras. It was well known that the messages of all the greatest composers were given out through the orchestra and orchestral music was therefore the noblest in existence. People might like music that consisted of rhythm and noise, but they would respond ten times more readily to music that was ten times as great if they had the chance to know it as well as the lighter melodies. The figures from New York's experience proved the point. During last Summer 500,000 people listened to the 100 orchestral concerts, while the 500 band concerts together only drew the same number.

The speaker did not like the term "educating the public." People had first to be given a chance to hear great music and appreciate it. The education came later when they began to devote mental examination to the music which was already known and loved by them.

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## FRENCH CALLED ABLEST STUDENTS OF PIANO

[Theodore Lack in The Etude]

I CONSIDER that the piano is played better in France than in any other country, with more relish, more elegance and better style. You will say that I think this because I am a Frenchman and a patriot. Well, I am both the one and the other; and if it is a crime it is at least not the crime of high treason against the fatherland. Ought one not always to believe in the superiority of one's own country over all others? If the Americans choose to do this with regard to their own land I for one don't blame them.

In my long career as a teacher I have directed the pianistic studies of an innumerable quantity of young girls of all nationalities, and I have arrived at my opinion by means of comparison.

In England, the land of innate distinction, of refinement in manners and language the playing of the pupils is generally stiff and mannered. The Germans (I speak only of the young girls) have correct technique and good style, but their execution is cold, restrained and too methodical. How does this come to be in a country which has given us Bach, Haydn, Mozart, Beethoven, and other immortals? Heaven knows—I vow that I would willingly barter a few of our most famous pianists—even all of them—for a single one of those divinities. Happy Germany!

Originality and imagination are the chief characteristics of the Russians, but they treat rhythm as if it were a negligible quantity. With them rests and pauses do not count, or count very little. A Russian pianist, and not one of the least, one day said to me that he believed one ought to play Chopin's music in strict time!!!

Spaniards play with great warmth of color and a fine sense of rhythm. Roumanians are particularly gifted; they have temperament, intuition, natural and brilliant

technic, but they are as a rule destitute of any but the most elementary musical instruction. There once came to me from Bucharest a pupil who at the first lesson played a Hungarian dance of Brahms and a Rhapsodie of Liszt with the spirit of one possessed. Yet he could not read a note, and he actually asked me why it was necessary to remain a longer time on a white key than on a black!! His teacher had taught him these pieces note by note, phrase by phrase. . . . merciful heavens, what patience!

Yet in a remarkably short space of time he was able to understand the F and G clefs, the value of notes, and all the rest, and since he was possessed of a charming nature, and by no means inclined to study parrot-fashion, he soon developed into a true pianist. It would seem that cases of this kind are frequent in Roumania.

As for the Hungarians, they all want to play the piano like Liszt, their compatriot and their god. It is not for me to prevent them, but it is not given to me, alas, to aid them in realizing a dream which I do not hesitate to qualify as a trifle ambitious.

I know that in America, as in France, there are a number of excellent teachers who are justly famous, but students commence their studies of the piano so late, at least so I am told, that it is more difficult under these conditions to form pianists; this is most regrettable. I have noticed that young American girls who come to me for the finishing touches in their musical education possess among other qualities a remarkable gift for assimilation. Is not America, however, the most extraordinary of all countries?

It must be understood that the foregoing criticisms, which of course are personal and arbitrary, refer only to students and not to artists, for I owe it to the truth to admit that virtuosos *di primo cartello* frequently come to us in France from all these countries whose abilities excite our admiration and whose concerts are eagerly attended by our dilettantes.

## OBERHOFFER IN LOUISVILLE

Van Vliet and Mrs. Ohrman as Soloists  
with Minneapolis Orchestra

LOUISVILLE, Ky., Feb. 12.—The Minneapolis Symphony Orchestra played to a good sized audience at the Shubert Theater on Saturday night. The orchestra is larger than when heard here last Winter, and even better balanced. Under the leadership of Emil Oberhoffer it played the Overture to "Rienzi," Sibelius's Symphony in E Minor and Liszt's symphonic poem, "Les Préludes." The soloists were Luella Chilson Ohrman, soprano, who sang "Caro Nome," from "Rigoletto," and Cornelius Van Vliet, cellist, who played "O Cara Memoria," by Servais. The work of this sterling orchestra and its soloists created a most profound impression and the organization was more firmly established than ever in high esteem. Great enthusiasm prevailed.

The Emma Calvé Concert Company appeared on Thursday evening before a fair-sized audience, which was enthusiastic in its demonstrations of approval. Besides the prima donna were Galileo Gasparri, tenor, and Emiliano Renaud, pianist, who were found to be artists of unmistakable rank. Time has dealt kindly with Mme. Calvé since she appeared here years ago in opera, and if her voice, in its highest register, does not possess all its former bell-like purity, there was yet sufficient warmth and velvety quality of tone to arouse her hearers.

In the February concert of the Louisville Quintet Club, on Tuesday evening of last week, the program was made up of "Aus meinen leben," Smetana; piano trio, op. 32, Arensky; piano quartet, op. 25, G. minor, Brahms. The usual large gathering heard the program with great delight. H. P.

## Caruso to Sing at Covent Garden

LONDON, Feb. 12.—Enrico Caruso is to sing at Covent Garden in the forthcoming royal opera season, after an absence of five years from the London stage. Antonio Scotti has also been engaged for the Covent Garden season.

Frieda Langendorf, the German contralto, is singing in Thomas Beecham's company at Covent Garden.

## ROMER DANCE MATINEE

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New York's Lyceum Theater was the scene of the second annual matinee of interpretative dances given by Violet Romer, whose dancing was one of the features of "Kismet" last season, and who is now introducing her original creations, with Arthur Farwell's musical adaptations, in "Joseph and His Brethren." Assisting Miss Romer were a dancer who calls himself "Iolaüs" and whose nativity is attributed to Greece, and Patricia O'Conner, a young singer who hails from California. Nahan Franko and his orchestra supplied admirable support for the dances, while Florence Beckwith was the accompanist for Miss O'Conner.

Among Miss Romer's attractive offerings were the "Dance of the Hamadryad," from one of the San Francisco Bohemian Club revels; the Dvorak "Humoresque," the Tchaikowsky "Andante Cantabile" and the Mendelssohn "Spring Song," which were repetitions from her last year's program. The most fascinating presentation was that of the "Pandora Myth," which Miss Romer and Iolaüs delineated to music of Grieg, Elgar and other composers, the depiction of fluttering butterflies by Miss Romer's fingers being especially graphic. Iolaüs made a classic figure, but his grace was rather feminine than virile. Young Miss O'Conner proved a pleasing soprano. K. S. C.

## Galston Plays at Briarcliff School

A recital of considerable artistic beauty was given by the pianist, Gottfried Galston at Mrs. Dow's School, Briarcliff Manor, N. Y., on the evening of Wednesday, February 5. The program was fascinating and included Bach's D Major Prelude and Fugue; Schumann's G Minor Sonata; a Gluck "Melodie" and "Gavotte," a Brahms waltz and intermezzo; a Chopin group, and the Schulz-Evler "Blue Danube." Mr. Galston played with a technical facility of extraordinary character, brilliancy of execution, authority and poetic insight. Especially impressive was his Bach, Schumann, Gluck and Brahms. There was undivided enthusiasm over his rare art and at the close of the program he was obliged to add an encore, Rubinstein's C Major Study.

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## RUSSIAN VIOLINIST "WINNING THE WEST"



Ida Divinoff, Who Has Been Appearing in Joint Recitals with John McCormack and Dan Beddoe in Middle West

Ida Divinoff, the young Russian violinist, has been appearing with John McCormack in the West with success. She played at Canton, O., on February 4 in a joint recital with Dan Beddoe, the Welsh tenor. Later in the season she will appear with the New York Mozart Society and with John McCormack at Wichita, Kansas City, Topeka, Toledo and Indianapolis.

### MUSIC IN ROCHESTER SCHOOLS

#### How Tuesday Musicales Assists Local Board of Education

ROCHESTER, N. Y., Feb. 17.—The Tuesday Musicales of this city has some interesting information to give concerning its activities in the local public schools.

The Committee on Music Extension, in co-operation with the Board of Education, has been supplying concerts to the public schools. This work was inaugurated some three or four years ago, and many inquiries regarding its plan and scope have been received from other cities.

The committee having the work in charge consists of ten active members. The Supervisor of Music, knowing the needs of the different communities, acts as chairman or director of the committee work. To each of the other members is assigned a specific line of work. Duplication and confusion are thus avoided.

The co-operation and services of local music organizations, such as the Symphony Orchestra, University Quartet, University musical organizations and high school music organizations, are secured for complete programs in different sections of the

city. There are also illustrated lecture recitals pertaining to music.

The Board of Education donates the use of the various school buildings, janitors' services, lighting, printed programs, etc., and members of the Musicales donate their services. While the requests have been many, all have been answered and at the same time splendid talent has been furnished. Many who are not members of the Musicales offer their services in behalf of the cause.

The concerts are generally free. Occasionally, for the "Community Program," i. e., the program in intermediate or elementary schools, a small admission fee is charged and the proceeds used to purchase supplementary music, talking machine records, busts or pictures of musicians, etc. I. B.

### SCHARWENKA REAPPEARS

#### Large Audience for Pianist's Recital After Protracted Absence

That Xaver Scharwenka is far from forgotten by the New York concert public, in spite of a rather protracted absence, was proved at Aeolian Hall last Saturday afternoon, when the Polish pianist appeared in a recital before a large sized audience.

Much enthusiasm was evidenced throughout the afternoon, culminating in a demonstration at the close of the final Liszt "Polonaise," which was followed by an encore. The crowd about the platform was not to be satisfied by this, however, and the pianist started a fresh wave of applause by granting his familiar Polish Dance in E Flat Minor. As the enthusiasts still clamored for more, Mr. Scharwenka appeared, watch in hand, for another encore, after the playing of which he closed the piano with an air of finality, whereupon the throng dispersed.

Exhibiting the good qualities which have characterized his work aforesaid, the pianist presented a thoughtfully arranged program, opening with a Chopin Ballade and the Liszt "Ricordanza." His Schumann group included three of the "Kreisleriana," the "Carnaval" and the "Nachtstück," No. 4, which found a particular response of appreciation. The audience found much to commend in Mr. Scharwenka's playing of the "Moonlight" Sonata, while the Mendelssohn Praeludium and Fugue in E Minor stood out conspicuously in the succeeding set of pieces. The pianist's own "Reminiscences du bal" came in for an especial tribute of applause. K. S. C.

### WASHINGTON'S CONCERT WEEK

#### Schelling Local Orchestra and Philadelphia Orchestra Appear

WASHINGTON, D. C., Feb. 18.—The appearance of Ernest Schelling, pianist, in a Chopin-Liszt program under the local management of Mrs. Katie Wilson Greene proved a delight to lovers of piano music. His Chopin numbers included the Sonata in B Minor, Barcarole, A Flat Ballade, two nocturnes and two etudes. The selections from Liszt were the Grand Sonata, "Au Lac de Wallenstadt," Chant Polonaise, and the Polonaise. Mr. Schelling was especially happy with his Liszt numbers.

The third concert of the Washington Symphony Orchestra, Heinrich Hammer directing, reached a high standard of worth. The organization showed improvement in ensemble. The soloist on this occasion was Mrs. Helen Donohue De Yo, who gave an excellent rendition of "Ah, Perfido" (Beethoven), and for an encore the aria from "The Queen of Sheba." The numbers by the orchestra were the Scotch symphony of Mendelssohn and "Suite Characteris-

tique" by Tregina. The fact that the composer of the latter number is a resident of Washington gave additional interest to this composition.

Under the direction of Manager Van Sant, Grace Walters, interpretative dancer, and Mme. Cara Sapin, contralto, appeared at the Playhouse on February 12. With ease, grace and delightful rhythmic movement, Miss Walters presented her interpretation of "The Spring Song" (Mendelssohn), "Invitation to the Dance" (Von Weber), "Peer Gynt" Suite (Grieg), "Blue Danube" (Strauss), and several other compositions. Mme. Sapin has a beautiful contralto, powerful and rich.

The appearance of the Philadelphia Orchestra, after an elapse of several years, was enthusiastically received on Thursday last. This organization has always found favor in Washington, but the chief interest on this occasion was centered in its young director, Leopold Stokowski. Too much has not been said of Stokowski's masterly conducting, his inspiration, brilliancy and power. He is nothing short of wonderful. The second feature that brought so large and appreciative an audience was the return engagement of Eugen Ysaye, the vio-

linist. He was unusually generous, offering the Concerto No. 22 in A Minor of Giovanni Viotti and the Concerto No. 3 in B Minor of Saint-Saëns, displaying notable artistry in both. The audience was unwilling to part with the artist after each number. The symphony on this occasion was that of Tchaikowsky, No. 5 in E Minor, and the other number by the orchestra was the overture to "Die Meistersinger." W. H.

#### White - Sturkow - Ryder Recital in Appleton

APPLETON, WIS., Feb. 19.—A small but enthusiastic and appreciative audience of music lovers heard Carolina White, of the Chicago Grand Opera Company, and her able associate, Theodora Sturkow-Ryder, pianist, in one of the most delightful concerts of the season at the Appleton Theater last Tuesday evening. Miss White charmed her audience throughout the well arranged and varied program, and Mme. Ryder's work was equally worthy of note. M. N. S.

Sir Frederic Cowen, the composer, recently celebrated his sixty-first birthday.

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His great success as "Rafaele" in The Jewels of the Madonna, "Golaud" in Pelléas, "Scarpia" in Tosca, "Don Basilio" in The Barber of Seville and in Don Giovanni; also in Concert reviewed by the daily papers.

## THE JEWELS

**BOSTON POST, Jan. 18, 1913**—Mr. Marcoux, it must be said that again he seemed the greatest artist on the stage. His makeup was inimitable and distinctive, without being out of character, and his every action, inflection, expressed a character wholly different than any in which he has yet appeared. There are no words of praise too strong for his characteristic Italian idler and bravo, for his buccaneering in the first act, his lolling through the gate of the garden, and the rolling of black Italian eyes, the mobility of the features of one who must have been a child of the South, the dominating figure of the last act, and finally, the unwilling and fearful baring of the head, and slinking from the presence of the Virgin.

**BOSTON GLOBE, Jan. 18, 1913**—Mr. Marcoux added another vivid portrayal to his gallery of effective parts. Here was the swaggering dandy in his gaudy finery, his untiring self-assurance and general suggestion of lewdness. There was an element of plebeian elegance in his manner, which may not have been impossible to this "boss" of the gang. Mr. Marcoux used his voice effectively. He was at all times a commanding and illusive figure.

**BOSTON HERALD, Jan. 18, 1913**—Mr. Marcoux, a master in the art of makeup, was the swaggering scoundrel to the life; in walk, in slouching repose, in ruffianly, superstitious and sensual expression. The part of Rafaele is now added to the long list of his impressive impersonations.

**BOSTON JOURNAL, Jan. 18, 1913**—A dashing, insinuating, sinister Rafaele was Vanni Marcoux, who achieved a new triumph as a singing actor, distinct from all his others.

**BOSTON GLOBE, Jan. 23, 1913**—Mr. Marcoux contributes a remarkable makeup and a superb characterization. He sings the music with great skill and diction and tonal color.

**BOSTON RECORD, Jan. 18, 1913**—The first love-scene between Rafaele and Mariella gave promise that M. Marcoux was also to add another to his long and varied list of successes, a promise which was entirely kept.

## PELLÉAS

**BOSTON TRANSCRIPT, Jan. 9, 1913**—But Mr. Marcoux's Golaud, as it should, knew no such hesitations. Fortright is his tenderness to Mélisande, as though he would constrain her to understand it. Swift and sharp comes his suspicion and he speaks it. Ominously he scrutinizes Pelléas; between pangs of doubt and self-torture, he watches the lovers—his child, his means; furiously he cries his self-deceit upon Mélisande, strikes down Pelléas, and at the end his self-torture is an agony of entreaty. He has the truth and he will not receive or believe it. He is over-human, as Mélisande is less than human. His music in Mr. Marcoux's tones is the cry of his spirit as Debussy caught it.

## VANNI MARCOUX DOMINANT FIGURE

**BOSTON JOURNAL, Jan. 9, 1913**—And Golaud, as represented by Vanni Marcoux, is a man from top to toe; and, with little Yniold, the most human, earthly character in the drama.

As before, the dominant figure was Mr. Marcoux, whose Golaud is one of

the masterly impersonations to be found on the lyric stage. Before this Boston production the public talked only of Mélisande. Now it talks of Golaud.

**BOSTON HERALD, Jan. 9, 1913**—Mr.

Marcoux gives a striking performance of the rugged Golaud, adoring Mélisande with the adoration of the older for the younger, of the robust for the weak; conscious that she lives in a world into which he cannot enter; therefore is he the more easily perplexed; obsessed by horrid suspicion even when, dying, Mélisande sees things as they are and knows the folly of falsehood. The impersonation is even stronger and at the same time more carefully composed than it was last season.

**BOSTON GLOBE, Jan. 14, 1913**—Mr. Marcoux was a dominating presence as Golaud, in each scene in which he participated stern, austere and masterful.

## LOUISE

True Artistic Enjoyment

**BOSTON GLOBE, Dec. 24, 1912**—Mr. Marcoux again provided true artistic enjoyment by his no less praiseworthy presentation of the father. Here is a study marked by a penetrating, pervading humanity.

In the last act it comes to its finest expression in the clinging affection and dependence upon the daughter, which grows to frenzy in the final agonizing moments of her cruel madness, flames for an instant into the thirst to kill, then settles into the tragic grief of a broken spirit. Mr. Marcoux has had no part here which suited so happily the qualities of his voice and his noteworthy skill in characterization.

**BOSTON POST, Jan. 5, 1913**—And again Mr. Marcoux's father took rank as one of the greatest achievements on the Boston opera stage.

**BOSTON ADVERTISER, Jan. 6, 1913**—Marcoux, as the father, gave a striking presentation of the poor and toil-worn workingman—a moving picture that no cinema could equal. He sang with glorious strength, and made the final denunciation superb. In acting, too, he was admirable. The part of this laborer, plodding, faithful, well-meaning, but not realizing the force and depth of his daughter's love for Julien, and broken by her loss, is one of the best that modern realism has produced; and Marcoux does it grandly.

**BOSTON JOURNAL, Dec. 24, 1912**—The father is really the most appealing character in the play, and Mr. Marcoux captivated the audience in the very first act.

**BOSTON HERALD, Dec. 24, 1912**—M. Marcoux, as the father, undoubtedly carries off the histrionic honors of the performance. His portrayal is as simple and direct as his technique is sure and the character in his hands is a powerful and moving one.

## BARBER

**BOSTON ADVERTISER, Jan. 21, 1913**—M. Marcoux sang his one great aria, "La Calumnia," with power, giving it an intensity and a crescendo that was excellent.

**BOSTON GLOBE, Jan. 21, 1913**—Mr. Marcoux again added distinction to the performance by his finely imaginative characterization of the ascetic music master, again spreading abroad healthful horrors of the evil of calumny, in which he was aided by the humor of Mr. Tavecchia.

**BOSTON HERALD, Jan. 21, 1913**—Mr. Marcoux's Don Basilio is as amusing as it was last year. It is a pleasure to hear him again in music that is within his natural vocal range.

## TOSCA

**BOSTON JOURNAL, Jan. 28, 1913**—She was a frail Tosca, alone at the Farnese Palace, with such a vigorous, relentless, determined and bold Scarpia as Vanni Marcoux. He created for the operatic memories of Boston opera patrons, and there could at no time be any question as to the dominating interpretation, in or out of the opera, during this part of the evening. The voice and face and person of the man was supremely uppermost, passion and deadly purpose commingling constantly to fascinate all the eyes and ears of the audience. So Vanni Marcoux played Scarpia—as Scarpia, if you will. From first to last it was an extraordinarily fine artistic personation, manlike in vocal skill and thoroughly literal in face, figure and bearing.

**BOSTON ADVERTISER, Jan. 28, 1913**—Mr. Marcoux's voice and art in the rôle of Baron Scarpia are matters of familiar history. Again last night he sang and acted with his usual skill. No orchestral din seems able to dampen the brilliancy of his powerful voice nor the ardor of his acting. His vocal resources are apparently without limit.

**BOSTON POST, Jan. 28, 1913**—Mr. Marcoux's Scarpia was as melodramatic as they make 'em, a villain of the deepest dye.

**BOSTON HERALD, Jan. 28, 1913**—Mr. Marcoux acted the part of Scarpia with his usual finesse and force.

## IN CONCERT

Gems by Mr. Marcoux

**BOSTON GLOBE, Dec. 23, 1912**—This was for Mr. Marcoux's singing of "Le Chanson de Varlaam," from Moussorgsky's "Boris Godounoff," and Mr. Marcoux was forced to repeat the rather strenuous air. He sang charmingly, Borodine's "La Princesse Endormie," and then the second Moussorgsky selection, in such spirited manner that the people would not be put off without an encore.

**BOSTON ADVERTISER, Dec. 23, 1912**—Vocally the great feat came in the shape of numbers from the second act of Moussorgsky's "Boris Godounoff," with Vanni Marcoux in the title rôle.

**BOSTON JOURNAL, Dec. 23, 1912**—Yesterday came the fourth Sunday matinee concert—a repetition of the all-Russian program that introduced this most popular concert series the opera house has ever undertaken. Vanni Marcoux was the star of the occasion, and the large audience enjoyed his artistic singing.

**BOSTON POST, Dec. 23, 1912**—Mr. Marcoux was obliged to repeat the song of Varlaam.

**BOSTON HERALD, Dec. 23, 1912**—The audience enjoyed the concert greatly. Mr. Marcoux was obliged to repeat the wild "Song of Varlaam." Mr. Marcoux sang impressively the monologue of Boris.

## DON GIOVANNI

**BOSTON HERALD, Feb. 8, 1913**—Mr. Marcoux took the part of Don Giovanni for the first time. He was a handsomely rake, handsomely costumed, one that might have stepped from a Spanish picture, graceful, light-footed, warm in wooling, not too ironical in his treatment of Elvira, humorous with Leporello, yet always his superior and master, brave in the presence of the super-natural. His recitative was delightfully clear, and he sang with marked discretion.

**BOSTON POST, Feb. 8, 1913**—His singing was instinct with meaning, his carriage noble, audacious, imperious. He was a wooer who could bring the proud Elvira from her balcony, and a knight who could face his end unshaken, unyielding to the last.

**BOSTON TRAVELER-HERALD, Feb. 8, 1913**—Mr. Marcoux, a Don Giovanni, well worth seeing and hearing.

**BOSTON AMERICAN, Feb. 8, 1913**—That he knows how to sing he demonstrated completely last night. His Juan was a well conceived and finely constructed characterization.

**BOSTON JOURNAL, Feb. 8, 1913**—Mr. Marcoux is somewhat more theatrical than either of his celebrated predecessors, but his work was praiseworthy on a large scale. His singing was especially artistic and agreeable, and he imparted to it a finesse that entitled him to the warm appreciation the audience showed toward him. Needless to say, he looked every inch a rake of high degree.

In the duet Don Giovanni has with Zerlina, known as "La ci darem la mano," Mr. Marcoux's singing was thoroughly delightful, the very acme of musical and romantic delicacy. Certainly the Boston company may felicitate itself on the possession of so polished an artist, so worthy a successor of the famous Don Juan of other days.



MARCOUX AS "RAFAELE"



## FOLKSINGERS INTRODUCE MUSIC OF ENGLISH SHIRES

**Sisters Fuller Acquaint Little Theater Audience with Native Song Literature, Presented Charming in Mid-Victorian Costumes, with Irish Harp Accompaniment**

IF there were such a novelty as a guest book for visiting artists at New York's Little Theater the entry for last Saturday afternoon would have recorded the charming presence of the "Misses Dorothy, Rosalind and Cynthia Fuller of Sturminster Newton, Dorset, England," who had brought with them a delightful program of their native British folk songs.

In the fitting surroundings of this "band box" playhouse the three young sisters appeared in mid-Victorian costume, looking as attractive as one imagined that Dickens's heroines must have been but as they never did appear in the old-fashioned illustrations. The instinctive simplicity of the three sisters was contrasted strikingly with the sophistication of their hearers during the intermission, when the young Englishwomen sipped Oolong in the hospitable tea room of the theater. As these representatives of a former period chatted informally with their essentially modern auditors they were as daguerreotypes placed side by side with the art photographs of a Fifth avenue studio.

In their prologue the sisters modestly sang: "We will do our best and the best can do no more," but at the close of the program the audience insisted upon applying to them the lines of the Brixham folksingers in their farewell offering, "For singing sweet and fair, few with us can compare." This farewell, by the way, was a "defense of music" from the time when melody was regarded by some pious ones as an invention of the "devil," but if the Misses Fuller had lived in those days the charm and naturalness of their singing would have completely disarmed any such purists.

Covering the British Isles rather thoroughly in their selections, the singers introduced various folk songs from Somerset and other English shires, as well as three Scotch songs, and even one Irish lullaby, with the Emerald Isle further repre-



The Misses Cynthia, Dorothy and Rosalind Fuller (Left to Right) in the Costume of Their Distinctive Recitals

sented by an Irish minstrel's harp, which was played picturesquely by Cynthia Fuller, the youngest of the trio, while the Misses Dorothy and Rosalind did most of the solo singing. Many of these songs were taken from the collection of Cecil Sharp, while others were learned from the lips of the old inhabitants themselves.

Of the songs representing various phases of life in "Merrie England" the audience exhibited a special liking for the numbers treating of love, as that emotion is common to the counties of New York and Queens as well as to those of Dorset and

Devonshire. A particular favorite was "My Man John," in which that servant urged the master to persevere in his wooing until his romantic lady capitulated to the offer of the "keys of my heart," after having spurned mere material offerings. Another amusing love song was "O no, John," which was the ejaculation of a young girl bidden by her father always to say "No," which John artfully turned into an affirmative by skilfully reversing his questions. Some of the songs of the "unhappy lovers" were little melodramas in lyric form.

K. S. C.

## YSAYE-MALKIN RECITAL

**Enthusiasm for Offerings of Violinist and New York Pianist**

Eugen Ysaye made his second Carnegie Hall appearance within six days on Sunday afternoon, when he presented a program of much charm, with the able assistance of Manfred Malkin, the pianist. In this New York recital the Belgian violinist gave the program a touch of the antique by including not only the Veracini A Minor Sonata, but a representative of seventeenth century church music in Vitali's Chaconne.

The auditors found this latter number quite the most delightful offering of the afternoon. Mr. Ysaye was in one of his rarest moods and he gave the work a reading marked by an impressive nobility of style, supported with excellent judgment by Frank Sealy at the Carnegie Hall organ. At the conclusion of the selection the audience forced Mr. Ysaye to take some four or five recalls, and he showed the broad mind of a real artist by insisting upon Mr. Sealy's sharing each recall with him.

Almost equally gratifying to the audience was Mr. Ysaye's presentation of the Vitali sonata, the "Siciliano" in particular being a gem of pure tone and delicate interpretation. After closing the program in a masterful manner with the Andante and Finale of the Vieuxtemps E Major Concerto, the violinist had to add an encore in response to the demand of the still remaining audience. Even after this extra, the enthusiasts around the platform persisted in their applause until Mr. Ysaye came out for an-

other encore, whereupon the departing auditors made a rush down the aisles. Camille Decreus was again a satisfying accompanist.

Applause of the most effusive sort greeted Mr. Malkin upon each of his appearances, and there was much enthusiasm after his various numbers, the pianist adding several encores. Especially effective was his brilliant playing of the Schumann "Carnaval," in which he showed the extent of his technical resources. Warm commendation was also found for Mr. Malkin's performance of two Chopin pieces and the Bach-Liszt Prelude and Fugue in A Minor.

K. S. C.

**Boston Organist Studying Teaching Methods Abroad**

BOSTON, Feb. 1.—Harris S. Shaw, the Boston organist and pianist, is studying methods of teaching at the Royal College London, at the Brussels Conservatoire, Belgium, and in Paris. He has studied for some time with Alfred Hollins, Louis Vierne and Joseph Bonnet, and has had many interesting interviews with other leading musicians. Mr. Shaw is one of Boston's youngest musicians and received his early education with the late Carl Baermann, Mr. Truette and Mr. Goodrich, and has made a special study of theoretical music. He has been a degree member of the American Guild of Organists for a number of years and is now organist and director of music at the Second Universalist Church, Boston. He has recently made a bicycling trip through northern England.

A. E.

## THIRD NEW YORK RECITAL

**Ernest Schelling Figures as Composer as Well as Pianist at Carnegie Hall**

Ernest Schelling's third recital in Carnegie Hall, which took place Saturday afternoon, was highly gratifying both from the standpoint of the composition and interpretation of the program. The list included Schumann's C Major Fantasy, Beethoven's Sonata "Appassionata," a Chopin group, Mr. Schelling's own "Fatalism" and "Au Chateau de Wiligrad," Paderewski's "Legende" and the Wagner-Liszt "Liebestod."

Mr. Schelling played, as usual, with rare musical feeling, intelligence and discretion. His performance of the wonderful Schumann Fantasy disclosed a wide range of emotional resource and beauty of imagination. His Beethoven was alternately impassioned and of lofty nobility. The audience applauded his own pieces roundly. They were, indeed, delightful from every point of view. Mr. Schelling is also deserving of sincere thanks for bringing forward the music of his friend, Paderewski, which does not deserve the neglect which it is shown.

The audience was of good size and very enthusiastic.

H. F. P.

Adolphe Borchard, the pianist, recently completed a concert tour of France with Georges Enesco, the Roumanian violinist-composer.

## NEW TRIUMPH FOR PAUER AS SOLOIST

**Munich Pianist Plays with New York Symphony Orchestra—A Kolar Novelty**

For the third time within a few weeks Max Pauer held a large audience spell-bound when he played Liszt's A Major Concerto with the New York Symphony Orchestra at its concert in Aeolian Hall last Sunday afternoon. The tall pianist did the stirring work in a manner simply overpowering as regards broad sweep, intense vitality and fire, sincerity and warmth of emotion in those passages calling for the expression of poetic sentiment, intense beauty of tone, and coruscating brilliancy of technical execution. Bold and potently virile as it is, Mr. Pauer's playing never for a moment lapses in the slightest measure from pure beauty of musical quality. Even when his *tempi* are most amazing in their rapidity the clarity of his passage work is beyond reproach. He is an artist in whom are wonderfully blended force, refinement, breadth, and the subtlest poetic allurements. Last Sunday he showed himself an ideal Liszt player, having all of those attributes of temperament essential to the proper interpretation of the music of the Hungarian genius. One longs to hear him play some of the rhapsodies and the great sonata.

Mr. Pauer was called back to the stage some ten times after the concerto. The accompaniment provided by the orchestra was not of the best. The quality of orchestral tone was crude and raw, and the standard of intonation was not of the highest. Roughness of tonal quality was also apparent in the glorious second symphony of Brahms, which opened the program, though, for the rest, it enjoyed a fairly satisfactory performance.

There was a novelty in the form of a tone poem entitled "A Fairy Tale," by Victor Kolar, who has been heard from on more than one previous occasion. Mr. Kolar disclaims all programmatic intentions in this instance, declaring that he "imagines he has written a piece of absolute music expressing youth and love." Whether his imaginings are correct or not is a matter which need not detain us at present. But that the music reveals talent is not to be gainsaid. It is orchestrated with rare charm, and its workmanship discloses not a little skill. The work as a whole bespeaks sincerity of emotional purpose. Unfortunately Mr. Kolar seems to lack the faculty of inventing truly significant themes. His melodic faculty is slight. The most ingratiating theme of the "Fairy Tale" is but a variant of a melody in "Hänsel and Gretel." The young man takes not a little pleasure in being frankly Debussyan, though the two styles exemplified in his music are not always amalgamated with success. The piece was well played, the composer conducting effectively, and it was warmly received.

H. F. P.

## Crowded Week for Grace Kerns

Four engagements in five days was the record of Grace Kerns, the New York soprano, in the last week. On February 15 she sang with the Orpheus Club of Philadelphia, A. D. Woodruff, conductor; February 16, in a musicale at the Fifth Avenue home of W. D. Sloane; February 18, with the Pittsfield Choral Society, and February 19, in Albany, with the Mendelssohn Club. She is also engaged to give a recital in Norfolk, Va., and will sing in the "Golden Legend" at Carnegie Hall, New York, with the Columbia University Choral Society, Walter Henry Hall, conductor, on April 16.

## Ysaye in Lincoln's Birthday Recital

NORFOLK, Conn., Feb. 14.—Eugen Ysaye was the artist in a Lincoln's Birthday recital provided by Mrs. Henry H. Bridgman. Special trains brought music lovers from various nearby towns.

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as follows:

Nov. 7—*Dot*, in the "Cricket on the Hearth," Metropolitan Opera House, Philadelphia, Pa.  
Nov. 8—Soloist, New York Symphony Orchestra, New York City.  
Nov. 10—Soloist, New York Symphony Orchestra, New York City.  
Nov. 13—*Dot*, in the "Cricket on the Hearth," Metropolitan Opera House, Philadelphia, Pa.  
Nov. 18—*Mignon* in "Mignon," Metropolitan Opera House, Philadelphia, Pa.  
Nov. 22—*Mignon* in "Mignon," Chicago Grand Opera Company, Baltimore, Md.  
Nov. 30—*Cendrillon* in "Cinderella," Auditorium, Chicago, Ill.  
Dec. 7—*Dot* in the "Cricket on the Hearth," Auditorium, Chicago, Ill.  
Dec. 8—Concert, Auditorium, Chicago, Ill.  
Dec. 13—Concert, Fine Arts Society, Pittsburgh, Pa.  
Dec. 15—Ruffo Concert, Hippodrome, New York City.  
Dec. 16—Recital, Aeolian Hall, New York City.  
Dec. 19—Private Engagement, Boston, Mass.  
Dec. 23—*Mignon* in "Mignon," Auditorium, Chicago, Ill.  
Dec. 25—*Dot* in the "Cricket on the Hearth," Auditorium, Chicago, Ill.  
Dec. 27—*Mignon* in "Mignon," Chicago Grand Opera Co., Milwaukee, Wis.  
Dec. 31—Private Engagement, Washington, D. C.  
Jan. 2—*Dot* in the "Cricket on the Hearth," Auditorium, Chicago, Ill.  
Jan. 3—Private Engagement, Chicago, Ill.  
Jan. 6—Amateur Musical Club, Chicago, Ill.  
Jan. 9—*Cendrillon* in "Cinderella," Auditorium, Chicago, Ill.  
Jan. 11—*Mignon* in "Mignon," Auditorium, Chicago, Ill.  
Jan. 14—*Dot* in the "Cricket on the Hearth," Auditorium, Chicago, Ill.  
Jan. 15—Recital (afternoon), Chicago, Ill.  
Jan. 15—*Mimi* in "La Bohème," Auditorium, Chicago, Ill.  
Jan. 16—Recital, Union League Club, Chicago, Ill.  
Jan. 18—*Mignon* in "Mignon," Auditorium, Chicago, Ill.  
Jan. 20—Farewell appearance as *Mimi* in "La Bohème," Auditorium, Chicago, Ill.  
Jan. 22—Morning Recital, Syracuse, N. Y.  
Jan. 24—Soloist, Boston Symphony Orchestra, Boston, Mass.  
Jan. 25—Soloist, Boston Symphony Orchestra, Boston, Mass.  
Jan. 30—Recital, Aeolian Hall, New York City.  
Jan. 31—Recital, Jordan Hall, Boston, Mass.  
Feb. 3—Recital, Wellesley College, Wellesley, Mass.  
Feb. 6—Recital, St. Paul, Minn.  
Feb. 7—Recital, Minneapolis, Minn.  
Feb. 9—Private Engagement, New York City.  
Feb. 10—Recital, New York City.  
Feb. 11—Private Engagement, Boston, Mass.  
Feb. 14—Recital, Aeolian Hall, New York City.  
Feb. 16—Recital, Symphony Hall, Boston, Mass.  
Feb. 17—*Mimi* in "La Bohème," Metropolitan Opera House, Philadelphia.  
Feb. 18—Private Engagement, New York City.  
Feb. 20—Recital, Aeolian Hall, New York City.

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## BENEFITS OF MUSIC STUDY IN ENGLISH SCHOOLS

THE headmaster of Eton, the Rev. E. Lyttleton, speaking before the English headmasters' conference recently, argued with great enthusiasm and confidence in support of an extensive teaching of music in the schools. He said (as reported in the *London Morning Post*) that perhaps the first thing of which they ought to clear their minds was the curious delusion still existing that mankind could be divided into musical and unmusical people. No such distinction as that was drawn with regard to any other art or faculty. No one ever spoke of people as being haters of pictures or architecture or of other people as lovers of these things. It was recognized in regard to those arts that there was a latent faculty more or less developed and that if it was to be regarded as complete it must be trained carefully from the earliest years. Class singing among your children, he said, improved nearly every other faculty that nature provided. It certainly improved the children's health. It only needed a very elementary knowledge of the laws of the voice, such as could be learned by any rational man in twenty minutes, to know that when children or men were put into the proper position for singing they were holding their bodies in the most hygienic condition possible. They were improving their lungs, their frame structure, and their breathing. On the physical side great gain was found to result from this training.

What was perhaps more important still was that it was a direct stimulant of the right kind to the brain. The evidence was incontrovertible from those who had had experience that there was an intellectual advance noticeable as soon as the children began to use their brains in interpreting musical symbols on the blackboard. He had seen some of this training in different parts of the country, and he could not put into words how surprising and gratifying these results evidently were, but they ought to be seen. It had been found that the number who were so hopelessly unendowed by nature as to make it quite a waste of time to train them at all was practically negligible—some 2 per cent. In regard to others who seemed at first to

be hopeless the most astonishing progress had been made during the first two years.

The child with a very bad ear placed among others with better ears when the singing went on unconsciously assimilated his notes to the more correct notes so that it was found that after a time, merely because he had been singing in class, his ear was much more developed than if he had been singing alone. Boys trained in music now were only a minority, but were stated by those who observed them very carefully to be among the élite in the matter of intellect. Their brains were decidedly of a higher average than the others, and he was quite certain this was partly due to the training they had received. He suggested that in an entrance examination or scholarship examination it was quite possible without any derangement of their system to put one or two questions in a general paper which would show at once whether the child had been taught elementary sight reading. Among the many benefits of an indirect kind which class teaching inevitably brought, let them not forget that nowhere else and in no other way could they get corporate action among the children so effectively taught. A child singing with others in parts was obliged to express himself with restraint. He must learn the elements of co-operation and harmonious action with others in a way which had been found thoroughly congenial to the English temperament.

### Heinrich Gebhard in Two Recitals

Boston, Feb. 14.—Heinrich Gebhard, the Boston pianist, appeared successfully at a private musicale given by Franklin G. Beebe at his home before a distinguished audience. The program consisted almost entirely of modern compositions. On February 11 he also appeared in a unique concert with Maggie Teyte, soloist, at the home of Miss Mason. The greater part of this program was devoted to the compositions of Charles Martin Loeffler, both instrumental and vocal, numerous repetitions being demanded. E.

The prize of \$1,250 offered by Ahn and Simrock for the best opera text has been awarded to Dr. Ralph Benetzky of Munich for his libretto "The Kent Forge."



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" 5, Liverpool.

" 6, Newcastle.

" 7, Glasgow.

" 8, Edinburgh.

" 9, London.

" 10, Recital Gaveau, Paris.

" 11, Recital at Amsterdam.

" 13, *Mignon* in "Mignon" at Cannes.

" 14, Concert at Cannes.

" 15, *Mignon* in "Mignon" at Menton.

" 17, *Mimi* in "La Bohème" at Cannes.

" 19, *Marguerite* in "Faust" at Cannes.

" 23, *Manon* in "Manon" at Cannes.

" 24, *Mimi* in "La Bohème" at Menton.

" 25, Concert at Nice.

April, 5, Recital at Berlin.

" 9, Recital at Vienna.

" 14, Recital at Berlin.

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" 20, Recital at Gaveau, Paris.

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## SCHUMANN-HEINK TESTS OPERA HOUSE CAPACITY

Extra Chairs Called into Requisition on Contralto's Appearance with Witherspoon and Macnez

So many New York concert-goers desired to greet Mme. Schumann-Heink on her return to the Metropolitan Opera House as a Sunday night soloist on February 16 that a number of extra chairs had to be placed in the parquet, while the space for standees was filled uncomfortably and scores of people failed to gain admission for a hearing of this singer and of Herbert Witherspoon and Umberto Macnez.

Anticipatory cordiality was aroused by the presence of the famous contralto, and upon her first entrance she was met with applause lasting for more than a minute. She limited her operatic selections to the "Spring Song" from "Samson et Dalila," which she gave with beautiful delivery, adding for an encore the Brahms "Saphische Ode," which was equally relished by the audience. Mme. Schumann-Heink aroused her greatest enthusiasm, however, with a group of songs in English, of which Mary Turner Salter's "Cry of Rachel" stood out conspicuously. To this splendid American song the contralto gave a reading which brought out its tragedy impressively. Following her inimitable "Kerry Dance," the artist added an extra, but the audience was not to be calmed until she sang again, offering Margaret Ruthven Lang's "Irish Love Song." Mrs. Katherine Hoffmann was the contralto's faithful accompanist.

Mr. Witherspoon's eminence as a concert singer was demonstrated in no uncertain way by his performances. Following his admirable presentation of Schubert's "Der Lindenbaum" and "Der Doppelgänger" and the Schumann "Der Knabe mit dem Wunderhorn," the popular basso lent his voice happily to the simple beauty of "Flow Gently, Sweet Afton," his final encore. He also added the "Evening Star" after his singing of the "Air du Tambour Major."

Much enthusiasm was evinced for Mr. Macnez, who gave of his best in his "Barber of Seville" aria, with its attendant encore, and "La Donna è Mobile." Adolph Rothmeyer and the orchestra scored with the "Peer Gynt" Suite, and Hans Morgenstern was an excellent accompanist.

K. S. C.

## CARMEN MELIS ENGAGED FOR COVENT GARDEN OPERA



Carmen Melis, the Boston Opera Soprano, as "Salomé" in Richard Strauss's Opera, in Which She May Sing in America Next Season

BOSTON, Feb. 17.—Mme. Carmen Melis, the soprano of the Boston Opera Company, has been engaged for a large number of performances during May, June and July at Covent Garden, London. This will mark her debut at this opera house. The arrangements for her engagement were completed recently during the visit to Boston of Mr. Higgins, director of Covent Garden. He heard her in one of her brilliant performances of "Thais" and immediately decided to conclude arrangements.

She will sail from America about April 15, after completing her season with the Boston Opera, and filling some concert engagements.

Mme. Melis sang the title rôle in Richard Strauss's "Salomé" at a number of performances of this work in important cities in Europe last season, and it is thought probable that she will have an opportunity of singing the part in America next season.

A. E.

## ROYALTY AT CHAMBER MUSIC

Dubois Quartet of Montreal Pleases the Duke of Connaught

MONTREAL, CAN., Feb. 17.—The interior of the Y. M. C. A. Hall looked quite like a picture in the *Graphic* or the *Illustrated London News* on the occasion of the fourth concert of the Dubois String Quartet, with a covered dais at one side of the room and Their Royal Highnesses, the Governor-General of Canada and the Princess Patricia of Connaught seated thereon. No local organization is more deserving of patronage, royal and otherwise, than the Dubois Quartet, and every one in the hall was glad when the Duke walked over to the platform, at the conclusion of this concert,

and congratulated M. J. B. Dubois and his associates on their success.

The program was a trifle long for a chamber recital, but very fine music was included in the scheme, Grieg's Unfinished Quartet, Glazounov's Suite, Theme and Variations, No. 4, op. 35, and Debussy's Quartet, op. 10. The last named had been given at two previous concerts and was played a third time at the earnest request of subscribers who had been impressed by the beauty of the work. There were two soloists, Gladys Ewart, of Ottawa, and M. U. Paquin, a local amateur basso cantante.

The musicians who compose the Quartet are improving steadily and play with a homogeneity of effect and a sincerity worthy of high praise. Miss Ewart proved a young pianist of decided taste and considerable technical equipment.

K.



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## ORGANISTS ASSOCIATION PLANS FOR CONVENTION

Ocean Grove Again the Meeting Place—  
Committee Hears There Are 200,000  
Organists in United States

At the regular bi-monthly meeting of the executive committee of the National Association of Organists, held last week at the residence of the national president, Dr. J. Christopher Marks, reports from the various committees were received that all the details for the holding of the sixth annual national convention at Ocean Grove, N. J., on August 4, 5, 6, 7, 8, 9, 1913, had been completed. The Mayor of Asbury Park and leading citizens will give a reception to the organists at one of the city's big hotels. The Asbury Park Publicity Bureau, through its manager, H. E. Denegar, has promised that reports shall be sent out to all the daily papers in the United States.

Tali Esen Morgan, the director of music at Ocean Grove, gave his consent once more to act as the national superintendent and chairman of the publicity work. He is now about to send letters to organists everywhere asking them to send to his Ocean Grove office a list of all organists they know, in order to secure if possible a directory of between fifty and one hundred thousand names. It was reported to the committee that there are over two hundred thousand organists in the United States. Even those who play reed organs in the smaller churches are asked to send in their names.

The committee decided to publish a monthly paper, to be called the *N. A. O. News*.

Arthur Scott Brook was elected a member of the executive committee. Mr. Brooks brought an invitation from Senator Clark to all members of the association to visit his home some evening to hear the new organ recently installed. It is expected that about three hundred will accept the invitation.

Arrangements are being made to give a reception and a complimentary dinner to T. Tertius Noble, the distinguished English organist, at the Hotel Astor in April. Mr. Noble comes here as organist and choir-master of St. Thomas Church.

The regular monthly dinners of the organists, which were once so successful, are to be resumed, and all organists of Greater New York will be invited.

The committee expressed regret over the action of a faction of the association forming another association of practically the same name in Chicago. The new society has been incorporated under the name of the "National Association of Organists of America."

The national officers elected at the last convention at Ocean Grove are as follows: President, Dr. J. Christopher Marks; vice-presidents, Clarence Eddy, Homer N. Bartlett; secretary, Walter N. Waters; treasurer, Chester H. Beebe, chairman executive committee, Frederic Schlieder, with these additional members: Arthur Foote, Arthur Scott Brook, Tali Esen Morgan, Dr. William C. Carl, Mark Andrews, Dr. S. N. Penfield, Will C. Macfarlane, Dr. William A. Wolf, Rafael Navarro, Clarence Reynolds, Chas. S. Yerbury, C. T. Ives, Mrs. B. S. Keator, Wilfred S. Boulton.

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knows how to be interesting and has a tone that holds you, a tone that possesses much sensuous beauty and singing power.—*Tribune*, Feb. 22, '07.  
Malkin knows how to draw a beautiful tone from the piano.—*Globe*, Feb. 22, '07.

Malkin possesses a clear singing tone.—*New York Evening Telegram*.



## PHILADELPHIA FINDS CHARM IN "NOEL"

D'Erlanger's Opera Given Its First Performance by Local Opera Company  
—Mary Garden an Imperious "Tosca"

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, February 17, 1913.

At its first performance in Philadelphia, at the Metropolitan last Monday evening Frederick d'Erlanger's opera, "Noel," was accorded by a rather small but appreciative audience a reception that stamped it as a success, even though not an overwhelming one. The sympathy of the placid story as revealed in the libretto by Jeanne and Paul Ferrier, the beautiful mountings of the picturesque scenes in the square of the town of Cholet and in the church, and the appropriately sympathetic and colorful music of d'Erlanger, lend a distinct charm to the production.

While a presentation of real life set to music without the set numbers of the old-fashioned opera, the work is not intensely "modern" in its score, there being little of jarring dissonance and much of pure, ingratiating melodiousness. The prelude to the third act is a notably beautiful piece of orchestral writing, after the style of the "Cavalleria Rusticana" intermezzo, though by no means in the nature of an imitation, and so exquisitely was it played under Mr. Campanini's direction on Monday evening that it had to be repeated. In fact, this number seems to be one of those that seldom will be played in an effective manner without the demand of a repetition. Mr. Dippel has given the opera a fine staging, the first act setting of the square, with the bridge and lights of the city in the distance, all covered with snow, and the second act interior of the church, being noteworthy.

In a cast which in no respect falls short of artistic requirements, Mme. Saltzman-Stevens gave a pathetic and appealing impersonation of *Madelaine*, the deserted young woman who removed the image of the Christ-child from the cradle at the foot of the church altar and places her own breathing infant in its place, while she sings the music with feeling in tone of mellow warmth and richness. Edmond Warnery, as *Jacques*, sang with the refined ar-

tistry that he never fails to display, and Hector Dufranne, as the priest; Louise Berat, as Mme. Herblet; Marie Cavan, as Blanche, and Margaret Keyes, as the nurse, a part which she took on short notice Monday evening and sang admirably, had the other prominent rôles. The program further included a divertissement by the corps de ballet, with Rosina Galli and Julie Hudak as premières, and a creditable performance of "Pagliacci," Campagnola doing well as *Canio*, Helen Stanley winning real success as *Nedda*, while Sammarco gave his effective impersonation of *Tonio*, the prologue being superbly sung and Armande Crabbé repeated his past successes as *Silvio*.

On Wednesday afternoon Mme. Tetrzini made her second appearance of the season, singing *Violetta* in "Traviata" with her accustomed brilliancy, the cast including Giorgini, whose sympathetic tenor was heard to excellent advantage, as *Alfredo*; Rossi, a sonorously rich-voiced *Germon*, and Minnie Egner, one of the beauties of the company, who is making rapid strides vocally, as *Flora*. The audience was considerably smaller than those before which Tetrzini is accustomed to sing, but was not lacking in the expression of appreciation of her conscientious efforts to please.

### The Garden "Tosca"

The Wednesday evening performance was devoted to "Tosca," with Mary Garden for the first time locally in the title rôle, and the occasion, as was expected, proved one of the most interesting, and in the point of attendance and enthusiasm, one of the most successful of the season. Much had been heard of the daring Mary's *Tosca* and much was expected. She realized all the expectations as to dramatic force and realism, and gave the part new life and vigor in the way of characteristic and individual touches of originality. She was an imperious, a triumphant *Tosca*, even in defeat showing an undaunted spirit. The murder of *Scarpia* was accomplished as a justifiable means of escape from his degrading touch, the after horror being mingled with defiant exultation rather than with sorrow or remorse. This *Tosca* inspires little of pity, but demands vindication for an act which

she considers no crime. Miss Garden, of course, lets the dramatic side of the character take precedence, her vocalism being a secondary consideration as usual. That she emits some rich and sympathetic tones, produces some good vocal effects—acting, in fact, with her voice as well as with her lithesome body—is not to be denied, but she takes many liberties with the score, scoffs at tempo and makes the orchestra wait upon her will when she desires a little extra time for the producing of a particularly dramatic climax. Her success is again conspicuously that of the actress and not of the singer.

The innovation seekers found not a little to satisfy them, but vivid and sensational as was the scene between *Tosca* and *Scarpia* in the second act, there was no occasion for calling in the police to make them "tone it down." Sammarco put all the necessary ginger into the part of the passion-swayed *Scarpia*, giving Miss Garden little cause to wish for a more ardent seeker after her reluctant favors, while vocally it proved one of his most notable achievements. The *Cavaradossi* of Leon Campagnola had lover-like attributes, a bit too much of impulsiveness, but not a little of earnestness and feeling, the scene after the torture being well done. Vocally Campagnola measured up to the requirements of the music, his tones having resonance and dramatic intent without being particularly sympathetic.

Thursday evening brought a performance of "Die Walküre" which, if not altogether of great brilliance, reached at times a point of unusual excellence. Most notable was the interpretation of *Brünnhilde* by Mme. Claussen, whose success at her first local appearance, as *Ortrud* in "Lohengrin," the previous Saturday evening, was repeated with emphasis. Mme. Claussen is a woman of noble and commanding presence and of rare vocal equipment, her voice being a mezzo of splendid power, range and sympathy, and her *Brünnhilde* has been voted one of the best ever heard here. The *Sieglinde* of Mme. Saltzman-Stevens was also of superior excellence, both vocally and in dramatic appeal, and Eleanor de Cisneros, making her first appearance since the return of the company from Chicago, dominated the scene as the fiery *Fricka*, and sang with fine effect the few measures allotted to her. Schoenert, the new German tenor, as in "Lohengrin," displayed a voice of fair volume and sympathetic quality, though the rôle of *Siegmund* does not suit him so well as that of the Knight of the Grail. The *Hunding* was Henry Scott, whose versatility is surprising. His interpretation had authority and vocal power and richness. Huberdeau, on account of a very severe cold, was unable to do himself justice as *Wotan*, but showed that he is artist enough to get through successfully even when so badly handicapped. The chorus of Valkyrie maidens was well sung and Winternitz conducted with skill and understanding.

At the Saturday matinée a large audience applauded Mary Garden, who, in "Thais," made her third and last appearance of the season. At the popular price performance in the evening the house was well filled, "Faust" being sung by a competent cast, which included Warnery in the title rôle, Alice Zeppilli as *Marguerite*, Minnie Egner as *Siebel*, Scott as *Mephistopheles*, and Crabbé as *Valentine*.

### An All-American Program

The program of the Philadelphia Music Club, at its musicale last Tuesday, was made up of American compositions, opening with the singing of the Club Motto, written by Frances McCollin, whose admirable work as a composer also was exhibited in a group of songs sung by her father, Edward G. McCollin. Another member of the club creditably represented on the program was Ellen Vinton Ford, who played her own romance for piano, Fantasy in D Minor. Two violin compositions by Frederick Hahn were well executed by Benjamin Klewan, a pupil of Mr. Hahn; a group of songs by Phillip H. Goepp, sung by Mrs. J. Claud Bedford; a Romance, for violoncello and piano, by Celeste D. Hecksher, played by Alfred Lennartz, a member of the Philadelphia Orchestra, and Emilie Moyle, of New York, and piano compositions by Camille Zeckwer and MacDowell, ably presented by Marion Grafe, completed the thoroughly interesting and praiseworthy program.


Edna Harwood Baugher, soprano; olas Douty, tenor, and Thaddeus Rich, violinist, with Ellis Clark Hammann as accompanist, were the artists at a concert given in Witherspoon Hall last Tuesday evening, the hall being filled and the proceeds going to benefit the Children's Ward of the Hospital of the Women's College of Pennsylvania. The first number was the Wedding Duet from "Romeo and Juliet," Gounod, very well sung by Miss Baugher and Mr. Douty, after which Mr. Rich played with the exquisite purity and sweetness of tone and the technical facility for which he is noted, the Nocturne of Chopin-Wilhelmj, Meditation from "Thais," Mas-

senet, and Hungarian Dance, Brahms-Joachim. Miss Baugher, who possesses a voice of purity and sweetness and ability as a singer above the ordinary, gave two groups of songs, her principal numbers being "Dich theure Halle," from "Tannhäuser," and "Preghiera di Tosca," from Puccini's opera, these dramatic arias being well contrasted by her sympathetic rendering of such songs as the Old German "Spinnerlied" and "Rosy Morn," by Ronald. Mr. Douty also sang several songs in his artistic manner, while Mr. Rich added to the pleasure of the audience with several other numbers. At the close Miss Baugher and Mr. Douty were again heard together in the duets, "Spring," by Weil, and Gounod's "Ave Maria."


### A Recital by Zimbalist

The Philadelphia Orchestra, omitting its regular concerts last week owing to its appearance in several other cities, the Academy of Music was given over on Friday afternoon to a recital by Efrem Zimbalist, the Russian violinist, who attracted a large and enthusiastic audience. Mr. Zimbalist offered an attractive program, which included able interpretations of the Brahms Sonata in D Minor and Vivaldi's Concerto A Minor, the latter something of a novelty here owing to the fact that the works of this old Italian composer seldom are heard nowadays. The splendid technical equipment of Zimbalist and his sound musicianship were impressively shown in the playing of his first number, Sarabande and Double, Bach-Schumann, and in lighter vein he charmed with a group of three simple and melodiously ingratiating compositions by Cyril Scott—"Cherry Ripe," "Irish Song," and "Dance"—his own "Orientale" and "Russian," and the dashing "Scenes from the Czardas" of Hubay, which was brilliantly executed. Four encore selections, vociferously demanded, were added, three after the Vivaldi number and one at the close. Zimbalist was assisted by Eugene Lutsky, an accompanist of exceptional ability, and, in the Vivaldi and Bach-Schumann numbers, by Marion Chilcot Ritchie, organist.

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## THE MUSICOPHARMACOPOEIA

(A Continental doctor has discovered that each musical instrument has a direct curative action on the human organism.)

All the years that I remember (I was fifty last December)

I've been harried by a regiment of invalid alarms;

Now I revel in existence, for I keep them at a distance.

By the potent aid of music's most extraordinary charms.

When a pain attacks my middle, I have but to take my fiddle,

And a bar or two will give it the uncompromising boot;

While the cornet (played at night) is a specific for bronchitis,

And the germs of influenza may be slaughtered with a flute.

If my nerves are all a-jangle with the trivial triangle

I will gently tintinnabulate to rectify their tone;

When with gouty pangs I bellow, I dis-course upon the cello,

And it's death to indigestion when I tackle my trombone.

Then my liver trouble passes to the clashing of the brasses.

With the trumpet my rheumatics are dispatched to kingdom come;

For the dumps the ocarina, for the mumps the concertina,

For the bile the double-bass and for dys-pepsia the drum.

And, supposing on occasion I should undergo invasion

From a mixture of my maladies of each and every brand,

I shall have no cause for worry; to my gramophone I'll hurry,

And recover to the strain of Pongo's Polyphonic Band.—Punch.

Mr. Murray, irritable from long confinement to a sick-bed, cocked up his ears and listened.

"Phat's all that piano-bangin' in th' parlor?" he then demanded, glaring at his wife.

"'Tis our daughter Mary takin' her first steps in piano-playing," rejoined his wife.

"Her first steps! Phat's she doin', walkin' on the keyboard?"—Lippincott's.

Brown was what is commonly called a gifted amateur singer.

As a matter of fact, he had really quite a good voice, and, although he had only just recovered from an extremely bad cold,

readily responded to an invitation to sing at the village concert. What is more, he rendered his selection in a truly charming manner.

When the applause had died down, however, the chairman—a nervous little man, somewhat inexperienced, rose hurriedly to his feet.

"Ladies and—er—gentlemen," he began, "before Mr. Brown started to—er—sing he asked me to apologize for his—er—voice, but I omitted to do this. So I—er—apologize—er—now."—Answers.

"Why does Miss Screecher close her eyes when she sings?"  
"Perhaps she has a tender heart."  
"I don't quite understand."  
"Maybe she can't bear to see how we suffer."—New York Evening Post.



THE COUNTRYMAN (after wrestling with a French menu, and alighting upon the music program).—"Waiter, bring me some o' that."

THE WAITER.—"Sorry, sir; but the band's just playing it."—Drawn by Lawson Wood in the London Sketch.

## ELMAN CAPTIVATES COAST

Great Enthusiasm Attends His Recital in San Francisco

SAN FRANCISCO, Feb. 10.—In enthusiasm and large attendance few recitals given at Scottish Rite Hall this season have equaled that of Mischa Elman, on Sunday afternoon. It was a triumph for the young violinist from the opening strains of the Beethoven F Major Sonata to his final encore, Dvorak's "Humoresque."

The enthusiasm of his auditors, pent up during the long first movement of the sonata, was rampant at the close, and applause burst forth. After the Ernst Concerto in F Sharp Minor and the Handel D Major Sonata the same enthusiasm was manifest and did not abate during the balance of the program. A group including the op. 27, No. 2 Chopin Nocturne, a Hummel Waltz, a Love Song of Sammartini and Brahms's Seventh Hungarian Dance disclosed the rare charm of Elman's playing.

San Francisco finds in the violinist a more matured artist, which was especially striking in the slow movements of the sonatas and the great Ernst concerto. The accompaniments of Percy Kahn served to enhance the Elman concert. R. S.

Toscanini to Conduct Beethoven's Ninth Symphony at Metropolitan Concert

Arturo Toscanini will make his first New York appearances as a symphony conductor at the two last Sunday evening concerts of the season at the Metropolitan Opera House. He will conduct Beethoven's Ninth Symphony with the regular opera orchestra and chorus. Toscanini has been engaged to conduct the same work in Paris in May. It is said to be one of his greatest achievements.

## NUGGETS FROM HAMMERSTEIN'S MINE OF WISDOM

[From an Interview with Oscar Hammerstein in New York Telegraph]

THE greatest thing in life is to find some work which can be undertaken and carried out with joy and delight.

Men and women would be happier if their parents would devote themselves to discovering what their children can do and, in doing, excel.

Congenial work, coupled with good health, conduces to longevity.

Some men are crushed by failure because of some weakness in themselves. There is neither disgrace nor real power in failure. No one should be discouraged by it. The strongest and best men have failed, and not because of want of purpose, energy or character.

Remember this—a man must have faith in himself. In a sense he must be his own

most appreciative and eulogistic critic. For if he does not do it for himself no one will trouble to do it for him.

My advice is to tell and retell the world what you have done and who you are. Never mind the accusation of braggarts. Names and abuse come naturally in the course of life.

You will be abased anyhow for failing, and you will be abused for succeeding. So don't be afraid to sound your own trumpet.

Make yourself felt. It is only in that way that you can rise from the rut of obscurity and achieve wealth and power or the equivalent of wealth and power.

Manhood is a struggle, but a struggle of brain against brain, of ability against ability, of will against will, of ambition against ambition—a struggle not without its invigoration and delight.

## NOVELTIES FOR RUBINSTEINS

Director Chapman as Accompanist for Hearing of New Artists

Several sources of interest were found in last Saturday afternoon's musicale of the Rubinstein Club at the Waldorf-Astoria, New York, not the least of them being the appearance of the club's director, William R. Chapman, in an unusual rôle as accompanist. Furthermore, there was the participation for the second time this season of the Rubinstein favorite, Salvatore Giordano; a hearing of one of Mr. Chapman's "discoveries," Sue Winchell, a young Maine cellist; and the presence of two attractive feminine singers, Stella de Mette, mezzo-soprano, one of the season's debutantes in the Metropolitan Opera Company, and Florence Anderson Otis, an excellent soprano.

There was a strongly operatic tinge to the program, with Mr. Giordano contributing a mellifluous delivery of "Salve Dimora," from "Faust," and joining Mrs. Otis effectively in a duet from the same opera and the first act finale from "Bohème," in which the artists indicated the disappearing Mimi and Rodolfo by singing the closing phrases as they withdrew from the platform. The audience demanded a repetition, in which Mr. Giordano entertained his hearers with some amusing by-play. Mrs. Otis also gave a facile presentation of "Una Voce Poco Fa," from "The Barber of Seville."

Miss de Mette charmed the Rubinsteins with her personality and her singing of "O Mio Fernando," from "La Favorita," and two groups of songs, including the wolf "Verbergenheit" and MacFayden's "Love Is the Wind," with Walter Kiewetter as accompanist. A cellist of many good qualities was revealed in Miss Winchell, who scored strongly with a Scherzo by Van Goens and Popper's "Tarantelle." K. S. C.

## Spurious Bach Editions

[From the New York Evening Post]

No less than one-ninth of the compositions printed in the Bach editions are not by that master, according to Johannes Schreyer. Along with the Luke Passion Music, the authenticity of which has been questioned by other critics, he rejects the transcriptions of the Vivaldi violin concertos, nearly all the works in Volumes 8 and 9 of the Peters organ edition, the piano concerto in D minor, the concertos for

three pianos in C major and D minor, a large number of other piano pieces, and several cantatas. The grounds which he advances for these wholesale repudiations are of an exclusively technical character—defective fugal structure, mistakes in composition, such as consecutive fifths and octaves, and so on. Schreyer's opinion is worthy of respectful consideration, for he is one of the best-known Bach scholars in Germany. He edited the organ compositions of that master and wrote a book, "Von Bach bis Wagner," in which he traces the evolution of harmony.

Strenuous Season for Mme. Sturkow-Ryder

CHICAGO, Feb. 17.—During the last week Mme. Theodora Sturkow-Ryder has been taking advantage of a few days' intermission in her tour with Carolina White to fill a few recital dates on her own behalf, with a series of five appearances in Southern Illinois, including Peoria, Rushville, Lewistown, Canton and Petersburg. She returns to Chicago February 21 to fill her engagement before the Arché Club. Next week she will resume the tour with Mme. White in Des Moines, Dubuque, St. Louis and other of the nearby Western cities, later continuing East for some appearances in the more important centers on the Atlantic Coast, completing a trans-continental tournee of strenuous proportions. The two have been most enthusiastically received during the half of the series already completed.

## Mrs. Marie Henderson Accidentally Shot

SAN FRANCISCO, Feb. 16.—Mrs. Marie Henderson, former wife of W. J. Henderson, the New York music critic, was accidentally shot here to-night by her daughter, Mrs. F. H. Petrie, who mistook her for a burglar. Mrs. Henderson went to the room of her daughter, who is ill, and, becoming alarmed when she knocked and obtained no response, seized a pitcher which stood in the hallway and hurled it through the glass panel of the door, intending to unfasten the catch on the inside. Her daughter fired through the door and Mrs. Henderson was struck in the side. Mrs. Petrie is prostrated by the incident.

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New York, February 22, 1913

## AMERICAN MUSIC AT PANAMA EXPOSITION

MUSICAL AMERICA last week presented to its readers the plan suggested by Charles Wakefield Cadman for a congress of American music to be held at the Panama Exposition in San Francisco in 1915. It is suggested that the congress consist of sessions covering a period of three days, with the representations of American music from the earliest times down to the present, and including a thoroughly representative hearing of modern American orchestral works. Mr. Cadman states that the plan is still embryonic, but it is understood that it has already met with favor in various quarters.

A great exposition, without a proper attention to music from the point of view of the art to-day, would be an absurdity, and such an exposition in America without a thorough representation of the best in American musical art to-day would involve a sin of omission impossible to forgive.

Music in America is considerably riper at the present time than it was at the time of the Louisiana Purchase Exposition in St. Louis in 1905. But even at that time Ernest R. Kroeger, the Master of Programs, adopted a liberal and progressive policy with regard to American works, and gave splendid service to the cause.

There are a great many more American scores needing to be heard to-day than there were eight years ago, and there is justification in planning more broadly and definitely for their presentation than at the earlier date.

An exposition is essentially a place for separating out for exhibition things of the same kind. Edward MacDowell, as is well known, was opposed to programs by American composers, a feeling which, however, has never been universally shared, however much sympathy it may have received. If MacDowell's idea is grounded in right the one place, above all others, where a thoroughly logical exception could be found would be in an exposition. At such an event as the Panama Exposition America should show in adequate, though concise, form where her composers have got to. At such an exposition it should be possible for the enthusiastic music lover, American or foreign, to gain in a short time familiarity with a representative group of the best American compositions yet produced.

Mr. Cadman's suggestion for historical musical programs from the time of the Revolution down to the

present is less valuable than his general suggestion. Programs of that character have been given on various occasions and they proved to have not much interest, except for a few students, and no musical message worth the sacrifice of time and effort, especially on an occasion like the present, where the most must be made of every available moment.

The various phases of folk music in America should, of course, be dealt with, and Stephen Foster should not be ignored; but beyond these aspects there is little that is worth attention in our country's earlier years.

The committee on programs in such a congress should be chosen with the greatest caution and wisdom, and should contain young men as well as old men, radicals as well as conservatives, Westerners as well as Easterners.

With all the heartbreaks of composers who will feel themselves or will be neglected, with all the jealousy and strife of tyros and mediocres scrambling for a hearing, with all the aftermath of wiseacre criticism telling us that American music is not what it will be in fifty years, a representation of American music, such as that indicated in Mr. Cadman's plan, should be made at the Panama Exposition.

## FIRST AID TO GENIUS

Pierre V. Key, of the New York World, set forth in the issue of that paper of February 2 a plan for the national advancement of obscure and exceptional musical talent, which will undoubtedly attract widespread attention.

A great many prominent and wealthy men and women in America are giving time and money to the providing of a musical education of gifted young people who are brought to their attention. At present the element of chance is altogether too great a part of such beneficence, for it is only when some obscure young person of talent can chance to get the ear of such a philanthropist, and get it in a sympathetic way and moment, that the result is accomplished.

Mr. Key is quite right in saying that there is an urgent need for the bringing of some kind of system into this phase of our national endeavor, which has developed to a point far beyond that commonly supposed. It was only a few weeks ago that M. Jean de Reszke was calling out for an American millionaire discoverer of genius, to discover and aid geniuses among students in Paris. There are many American millionaires and persons of less financial pretensions who are doing this thing to the best of their ability in this country.

Nor can the work be regarded wholly as desultory and individual. Matters do not depend entirely upon the whim of the benefactor or the chance of the aspirant. In a city like New York, particularly, mediums of discovery exist which also serve to establish communications between the aspirant and the benefactor. There are musical clubs in New York, with members drawn from the best citizenship, which are constantly on the lookout for struggling talent that is genuine, and which provide scholarships, in some cases donated by their members, for the advancement of worthy aspirants when found. Again the Music School Settlement exercises precisely such a function. Such institutions separate the wheat from the chaff, so that it is only the truly gifted that are finally recommended to the wealthy benefactors.

In the great American cities there is far more communication between the wealthy and influential citizenship and the tragic masses of the obscure and impoverished than Mr. Key would appear to take into account. Something corresponding to this will probably also be found in smaller cities.

Nevertheless, there exists no recognized and authentic court of appeal to which the aspirant may apply, and it would seem an excellent thing that such an institution should be established.

Mr. Key is perhaps a little too ambitious at the outset with his national plan for branches in many cities, with what would appear an unwarranted running expense. He has, nevertheless, touched upon a real need, and his suggestion should meet with a warm response.

## SHALL SCHOOL CHILDREN STUDY MUSIC?

The proposal of the Board of Education of New York City, offered by Arthur S. Somers, to do away with all musical instruction during the pupils' first six years in the public schools and restrict music entirely to rote singing, has met with the violent opposition from New York musicians and music lovers, including Frank Damrosch and William B. Tuthill, secretary of the Oratorio Society.

The resolution provides "that the teaching of music during the first six years be confined to singing work exclusively." This means the elimination of education in musical notation and a return to primitive conditions which existed at an earlier time. The ground for the

proposed action is that there is too much technical music in the schools.

However desirable it may be that the children should sing tunes—and certainly there should be practical demonstration of their ability to do this, to say nothing of the pleasure which they ought to have in it—a normal amount of technical instruction, especially in sight reading, cannot possibly be regarded as an exaggeration of the technical element. It is, in fact, indispensable in view of the great final result to be obtained, the up-rearing of a musical generation.

While music is a thing of the ear and not of the eye, and should be kept such, still it is of the greatest importance that sight reading should become second nature to the child at as early a period as possible, just as it should become second nature to the pianist to learn in childhood to strike the right note on the piano instantaneously after seeing it on the printed page. Every composer who begins the study of orchestration at a somewhat belated time in his career knows the extreme difficulty of gaining a working familiarity with the viola clef, with which he has previously had no acquaintance as a pianist or violinist.

This is peculiarly a time when music is bursting its narrow culture bounds and becoming a possession of the whole people, and everything which the public schools can do to further this end should be done.

## PERSONALITIES



### A Managerial Vocal Demonstration

The group reproduced herewith shows Marie Rappold, Manager M. H. Hanson and Mrs. F. H. Snyder, the St. Paul manager, conferring after one of the recent sängerfest concerts in St. Paul. Mr. Hanson, an enthusiastic vocalist himself, is depicted illustrating the particular portions of Mme. Rappold's program that impressed him.

**Gadski**—Moving pictures are something of a hobby with Mme. Gadski as they are with so many other musicians. Mme. Gadski likes to devise plots for them and tells them to a Western woman who utilizes many of the suggestions in her scenarios.

**Hempel**—Miss Frieda Hempel, coloratura soprano at the Metropolitan Opera House, is one of a quartet of two brothers and two sisters, all that remain of a family of eleven children. Her father runs a little furniture factory in Leipsic. Her mother is also still living. Her sister, Miss Hempel says, "sings a little."

**Slezak**—Leo Slezak, the tenor, was invited by President and Mrs. Taft to give a musicale at the White House on February 7. After the concert Mr. and Mrs. Slezak were entertained at dinner by the President and his wife, and President Taft presented Mr. Slezak with an autographed photograph of himself and with a gold medal of commemoration.

**Lehar**—Franz Lehar, composer of innumerable light operas, once wrote a grand opera, which was produced in Vienna. "The performance itself was a great success," says Lehar, "but after reading the criticisms the next morning I determined to quit." Lehar has decided to accept one of several invitations from theatrical managers to visit the United States in the near future.

**Schelling**—Ernest Schelling, the American pianist, has on several occasions proved to his own satisfaction that he is an unusually fine subject for spiritualistic demonstrations. "I have seen a table go right up," he said, "without a possibility of physical assistance, and on one occasion my presence was apparently all that was necessary for the completion of a previously unsuccessful demonstration of physical violence. A sensation as of lightning was followed by the wrenching and splitting of a table leg. I have seen too many illustrations of psychic power not to believe in its existence."

**Garden**—Mary Garden is very loyal to Chicago and relegates New York to a very distant place in her affections. "I love Chicago," she told Sylvester Rawling during a recent visit of the Chicago-Philadelphia company to New York. "It's a great city, an American city, as artistic in its tastes as it is enterprising in its commerce. You New Yorkers have become fossilized and blasé; carry on your lives along beaten tracks; can see only a small bit of the sky for the deep ruts into which you have fallen. Out there everybody has a broad vision, breathes free air, thinks originally and has an open mind for new and unaccustomed things."





Dear MUSICAL AMERICA:

You will recall that last week, in commenting on the disastrous breakdown of Jacques Urlus, the new tenor who made his debut in "Tristan und Isolde," I said that, in the opening phrases, he excited the most pleasurable anticipation and displayed a voice that did not wobble all over the stage, as is the case with some of the German singers, and that it seemed of unquestioned fine musical quality.

Since then Mr. Urlus appeared as *Siegfried*, on Wednesday afternoon of last week, and more than made good. In fact, the critics appear unanimous that he is a singer of the first rank, an actor of experience and ability who will make a notable addition to the Metropolitan forces.

This again brings up the question that I have discussed several times, as to the injustice of judging an artist or an opera or a play after one hearing.

Because of the disability of Mr. Urlus at his debut, the fact that he had broken down was telegraphed and cabled all over and was, of course, discussed wherever musicians congregate or musical people are interested in the happenings of their particular world.

And, as bad news always travels fast, it will, of course, be some time before the report of Mr. Urlus's later triumph will dissipate the damage done by the first announcement.

It is so easy to injure a reputation which it has taken a lifetime of work and struggle to build up, while it is very difficult indeed to reconstruct it, after it has received a body blow.

Still, in the case of Mr. Urlus there is no doubt but that the misadventure of his debut will soon be forgotten in the success which he appears destined to secure among us, and which, unless all signs fail, will probably be as great as that won by any of the foreign tenors who have come to us in the Wagnerian rôles of late years, one reason being that Mr. Urlus is really a singer and not merely a vocal declaimer.

The production by the Chicago-Philadelphia Grand Opera Company of the new opera "Conchita," which you have described and reviewed at length, appears to have called out very different opinions from the critics, some of whom seem to be doubtful as to the verdict they should give; others have not much good to say for the composition, or even for the performance; while others, again, notably Mr. Sanborn of the *Globe*, a very competent and sincere writer, are enthusiastic in its praise.

Personally I am always exasperated when the original conception of an author is emasculated, or, as they call it, "toned down" for our puritanical audiences.

Either a libretto or play should be given as originally written, or it should not be given at all.

In the original libretto of *Conchita* the heroine is a typical Spanish cigarette girl, with more or less loose morals, who is flighty, treats her lover with disdain, and finally brings him to a point where he turns and beats her brutally, upon which she, as similar characters often do, comes submissively to heel. Shakespeare used the theme in his "Taming of the Shrew."

Now, in the opera as given, *Conchita*, in order to disarm the Philistines, is represented as a girl of immaculate virtue.

Thus the *raison d'être* of the libretto, with the music, falls to pieces, and we have that most horrible and inartistic thing, an emasculated rendering of what may, or may not be, a work of art.

There is a companion piece to this now being played at the Empire Theater, where

those who adapt French plays to suit English or American views of decency have taken up "La Flambée," a play that won considerable success in Paris, and have produced it under the title of "The Spy." The result is a most wearisome performance, full of situations absolutely impossible under the conditions as they have been altered, by characters that have been rendered bloodless. To add to the misery the piece is presented by a company, mostly of English actors and actresses, who find themselves called upon to represent emotions which are so foreign to the English nature, that their efforts, while well meant, are ghastly.

Such "adaptations" belong in the sphere of the prudish who would put pants on piano legs and drape the Venus of Melos in a kimono!

During the last few seasons there has been a disposition on the part of some critics, as well as some opera goers, to express the opinion that Geraldine Farrar was becoming too self-conscious, and so no longer gave the artistic performances that she did in former years.

Surely, had they seen her most artistic and delightful performance in Massenet's "Manon," and been fair, they must have admitted that the graceful and highly talented American prima donna is still in her prime and that in such rôles she is inimitable.

I will admit that I do not altogether like her portrayal of "Madama Butterfly," though that may be because certain impressions had been formulated in my mind by other distinguished artists who preceded her in this rôle.

That raises another interesting question which applies particularly to those who have to attend performances of the same work in which different artists appear, or have to hear compositions which they have already heard by other artists, and where deep impressions have been made.

It is very difficult to dismiss such impressions, or even to relegate them to the rear, for the time being. I know that there are sincere and competent judges who, having seen Bernhardt in the drama of "Tosca," have not been satisfied with the presentation of the part by any of the great singers.

On the other hand, having seen and heard several of the great singers in that rôle I myself did not consider Bernhardt reached the same high plane of dramatic expression as the operatic artists did.

The judgment of the critic depends on so many different considerations, apart from his own standards, and apart from his experience, apart from the press of work upon him, apart from the limitations under which that work is done, that the best that he can do is to give expression to his individual opinion, which may be, at the time, fully justified but which reflection may considerably modify afterward.

Whether the music of Puccini's "Manon" suits Caruso better than Massenet's "Manon," may be a question; but one thing is certain—he seems more at home in it.

His performance at the matinee on Saturday was masterly. I have never heard him to better advantage, and he displayed a force and passion in the third act which carried the house completely away.

When he was taking his curtain calls he attempted, as usual, some tunny business with the other singers, with the result that, in endeavoring to cut what the colored people would call a "pigeon wing," in front of Signora Bori, he made a disastrous tumble, which caused a groan to go up from the entire crowded house, though some of the critics speak of it as having aroused laughter. This was not so. The audience evinced genuine concern—a strong testimonial to the popularity of the great tenor.

In the performance of Puccini's "Manon" we had an opportunity of contrasting Bori's conception of the rôle with that of Farrar in Massenet's opera.

It will not detract from the grace and beauty of Miss Farrar's performance to say that Signora Bori was delightful and artistic to the last degree.

She certainly greatly aided in making this one of the most complete, successful and interesting performances of this season at the Metropolitan.

It is not generally known that the leading opera singers have each a strong individual following whose members champion their cause in and out of season and sometimes go so far as to make the life of your good friend Gatti-Casazza miserable with suggestions, demands and criticisms.

I happened, the other night, during the performance of "Tristan und Isolde," to overhear the conversation of two ladies

who were in front of me one of whom was evidently a Gadski-ite and the other a Fremstad-ite.

"No one can touch Gadski as *Isolde*," said one.

"Oh, yes! Fremstad is more plastic and queenly," said the other.

"But," replied the first, "Gadski can sing all 'round her! Have you ever heard, in your life, such singing as Gadski is doing to-night, with a busted tenor to disconcert her?"

This referred to poor Urlus's misadventure at his debut, when his voice gave out.

When I arose to go out after the act a gentleman who had been sitting nearby, and evidently had heard the conversation, remarked:

"They have both forgotten Morena, who is, I hear, winning a triumph in Munich."

Toscanini is a genius!

That fact has been long established. He is entitled to all the deference due to his talent, his sincerity and his ever-masterful activity.

At the same time, like most men of the highest ability and greatest accomplishment, he is exceedingly jealous of any interference with his personality, with his sphere of action, with his position in the musical world and before the public.

It has been rumored about the opera house that he does not view with equanimity the unquestioned favor won by his predecessor this season, Signor Polacco, and that, as a result, poor Polacco is credited with having nervous fits lest he should in any way offend the great *maestro*.

It has also been rumored that, as a consequence, it is possible that Toscanini may not return to us next season, or until next season is half over.

This I doubt. Toscanini is splendidly paid—perhaps not more than he deserves—and has won such favor here that he should not feel in the least disturbed if some one else gets a little credit; nor should the fear of being displaced in the public favor even by so talented a man as Signor Polacco induce him for a moment to lose his *sang froid*.

There is room for us all in this world. There is no reason for the rose to be jealous of the violet. They each have their charm, their beauty—and their place.

The subject of the American composer continues to give opportunity for discussion to some of our most eminent writers on musical topics.

Recently Mr. Richard Aldrich, the able and experienced musical critic of the *New York Times*, *à propos* of the criticisms in the Chicago newspapers of the two concerts in the regular series of the Chicago Orchestra season, where the programs were made up entirely of American composers' music, drew attention to the late Edward MacDowell's aversion to "concerts of American composers."

I am glad that Mr. Aldrich has done this, as I think MacDowell's position eminently sound. Mr. Aldrich recalls the fact that MacDowell rather peremptorily withdrew one of his orchestral suites from an American program that Felix Mottl, when he was conductor at the Metropolitan Opera in 1903-04 had announced, with only a desire to please. At that time MacDowell expressed himself thus:

"I have for years taken a strong stand against such affairs, and though I have not seen the program, hearing there may be something of mine on it, I write to protest earnestly and strongly against this lumping together of American composers. Unless we are worthy of being put on programs with other composers, to stand or fall, leave us alone. By giving such a concert you tacitly admit that we are too inferior to stand comparison with composers of Europe."

This is sound logic. If the American composer is to be treated as a struggling industry which needs protection, the longer

he is left to fight it out or is left alone, the better.

What the American composer needs is fair play. What he has already won is a right to consideration, and not to be sidetracked when his work is of such merit as to entitle him to a hearing among the best.

At some national celebration, such as the Panama Exposition, it may be well to give a program or two of American compositions; but to treat the American composer as a half-hatched bird, which needs further incubation, is, as Mr. MacDowell so ably showed, a mistake, and can only work harm.

If his serious work is worthy of production it is entitled to a place on the program with the works of European composers of eminence. Either that or nothing. As Mr. Aldrich truly says:

"Patriotism" does not, and should not, lure people to the concert hall or the opera house, or other places where the matters at issue are purely artistic."

Miss Marie Kieckhofer, the manager of the Schola Cantorum, which is the name recently adopted for what was formerly known as the MacDowell Chorus, and over which Kurt Schindler presides with so much ability and distinction, recently gave her views with regard to the orchestral situation in New York. She took the ground that we have too many orchestras and that what we need is a consolidation of these orchestras, with elimination of the inferior element, so that we may have, finally, an orchestra or two which will rank with the Boston Symphony, which, Miss Kieckhofer truly says, occupies a very high rank and can come to New York and give concerts which are sold out beforehand.

In making this statement Miss Kieckhofer alludes to the fact that our local orchestral organizations are all supported by private munificence and do not support themselves.

What the lady has forgotten is that there never would have been a Boston Symphony organization but for the private munificence of Colonel Higginson, who for years made good deficits of from \$75,000 to \$100,000 each season.

Furthermore, it must not be forgotten that the Boston Symphony comes to New York and gives eight or ten concerts, while the New York Philharmonic gives forty concerts in a season, and that our other orchestral organizations give concerts in proportion.

It is not just, therefore, to compare the financial results of a few concerts given by the Boston Symphony with the financial results of concerts given by the New York Philharmonic and other orchestras.

That New York suffers from a plethora of concerts and recitals, vocal, instrumental and orchestral, is unquestioned, though this is, in some measure, at least, due to the fact that we have really only two concert halls of the first rank where such entertainments can be given.

If we had at least three other large concert halls, more in the centers of population, one, we will say, in Harlem, one in the Bronx and one on Long Island, it is my conviction that it would be found that there are enough people sufficiently interested in music to warrant the multitude of performances that are now given.

When William C. Reick, who had been known in the newspaper world for many years through his connection with the *New York Herald* and after that with the *New York Times*, bought the *New York Sun*, there was considerable speculation as to what he would do with that scintillating orb, which later turned to misgiving, when the "musical notes" which had been made notable by the bright, critical writing of William B. Chase temporarily disappeared.

So it was with satisfaction that music lovers have seen Mr. Chase's department continued and given a prominent position.

[Continued on next page]

## FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the *very latest* announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gêne," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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## MEPHISTO'S MUSINGS

[Continued from page 23]

That the *Sun* has made tremendous strides since Mr. Reick took hold of it, is common talk, not only in the newspaper world but in business and in artistic circles. Its typographical appearance has been greatly improved, its columns infused with new life. There is an evident purpose to break away from the old rut, take up new questions and treat old ones in a fresh and inspiring manner.

The Sunday edition of the *Sun*, in which there is always a scholarly and interesting article by that most distinguished of writers and critics, William J. Henderson, is causing all its competitors to sit up and take notice.

Meanwhile the New York *World* appears disposed to give the musical department space only on Sunday, although its present musical critic, Pierre V. R. Key, has shown, not only in the columns of that paper, but in the *Saturday Evening Post* and other periodicals of national circulation, that he is a keen observer and a forceful and always interesting writer.

While it is true that from a business point of view the amount of advertising given to any of our great dailies by the musical managers and even by the manufacturers of musical instruments is wholly inadequate and shows a woeful lack of enterprise and proper appreciation of the value of the great dailies, at the same time, the publishers of these dailies must not forget that there are to-day interested in musical performances of the first rank—exclusive of musical comedies—a particularly intelligent and cultured class, the number of which I should place, in New York City alone at certainly 150,000 persons.

There are days when the audiences at the Metropolitan, Carnegie Hall and other places where high class concerts are given, must number at least 20,000.

Surely this is a public worth considering, especially as it has a superior purchasing power, and that should mean much to the general advertiser.

Has the *World* forgotten the enthusiastic response to its splendid enterprise in giving a number of free public concerts?

\* \* \*

Graft does not appear to be confined to the police. One of the latest instances of this method of securing revenue, which may be of interest to musical people, has come to my notice.

A lady, said to be of good position and moving in what is known as "society," who is stopping at one of the most prominent and fashionable hotels, recently sent out invitations to some ladies to meet her at luncheon for the consideration of a matter in which she believed they would be deeply interested.

When several of the ladies responded to the invitation it was found that they were all prominent Roman Catholics. Their hostess explained to them that it was her purpose to bring over from Rome the choir of the Sistine Chapel, which sings for the Pope, in order to give an educational example through the country, by means of a tour, of what the singing in a Catholic church should be.

The lady further explained that the preliminary expense of sending some responsible person to Rome would be at least five hundred dollars, and appealed to the ladies present to furnish that amount.

Later several of the ladies sent her checks, which, I am told, amounted to several hundred dollars. Others, before sending checks, consulted prominent priests in the city whom they knew, who told them that the venture was absolutely impossible, as no such tour as the one contemplated could be undertaken, and that it would be

out of all question to expect the choir could be brought to this country.

The priests caused the scheme to collapse, though the ladies who had contributed have not received any response to their request for the return of their subscriptions. They have not taken any further action owing to a desire to avoid publicity.

\* \* \*

Xaver Scharwenka is with us again, and has given a piano recital which aroused the usual difference of opinion among the critics.

When Scharwenka first came here, many years ago, a wit dubbed him "the harmonious blacksmith," because he used, at times, excessive force on the piano.

But, gracious me! I can name you plenty of other pianists of eminence that have come here since who deserved the title far more than the versatile Scharwenka, who is not only a virtuoso of the first rank but a composer of worth, and as a teacher unequalled. Personally he is such a bright, witty fellow that to be in his society for an hour is as good as a bottle and a bird to a man who has just returned from the wilds of Arizona.

Scharwenka is another artist who emphasizes what I said a little while ago, namely, that when a distinguished player or singer undertakes to teach and then reappears as a soloist something seems to get into his performance of a pedagogic character. Maybe, though, it is in our minds more than in the playing or singing.

However, as Henry T. Finck said in the *N. Y. Evening Post*: "His playing is so free from sensationalism and frenetic emotionality that even jaded concert-goers went away refreshed."

\* \* \*

I lately got a letter from my dear old friend, Edouard de Reszke. When Edouard and Jean were here they made many personal friends. Jean, as you know, has long been located in Paris, where he has made an extraordinary success as a teacher. His singing school there ranks with the best in Europe.

Now it seems that Edouard has opened a school annexed to Jean's. Before that Edouard had a singing school for two years in London, but on account of the climatic conditions he established himself in Warsaw, where he ran a school for about three years, with the result that several of his pupils won extraordinary successes on the operatic stage of Warsaw and in the leading houses of Italy.

At one time it was hoped that Edouard might locate in Chicago.

There is one characteristic which distinguishes both the de Reszkes: that is their absolute seriousness in everything they ever undertook, whether it was operatic work or teaching. As to their competence there never was a question. Probably there are no two men in the world better equipped than they are.

Furthermore, any aspirant for fame who can go out with their *cachet* is already stamped with public approval. Though, you know, there are a good many who claim to be the pupils of the de Reszkes who do so without authority.

\* \* \*

A press report from Paris states that Ernest Van Dyck's voice is "on its last legs"—Well, it was in that condition many years ago when the popular tenor appeared at the Metropolitan as a possible rival to Jean de Reszke and that is why Van Dyck was not re-engaged.

\* \* \*

A new weekly musical paper has been born in Boston. It contains some interesting matter but appears to be principally devoted to a eulogy of Director Russell of the

opera and his various activities. Mr. Russell's picture adorns the front page.

I would suggest to the editor of the new arrival that the day of "the personal organ" has passed.

\* \* \*

Some enterprising genius makes the announcement that playing the violin is good for bald heads; that it makes the hair grow.

Another equally unique soul has published the discovery that playing the trombone makes you lose your hair.

But these wisecracks are not in it with the man who has just invented a patent lock for a safe which can only be opened by blowing certain notes on the trumpet.

Can you fancy what would happen to a man who, having locked his safe, acquired a jag and then attempted to get at his business papers, or, in front of whom, when he was about to perform the opening solo, some mischievous person sucked a lemon?

That this is a funny world is the experience of  
Your

MEPHISTO.

## HENRY W. ROWLEY'S TOUR

Utica Baritone to Appear Under Direction of Manager Lagen

Marc Lagen, the New York manager, has just made arrangements whereby Henry W. Rowley, the Utica, N. Y., baritone, will be under his management for the season of 1913-1914. Mr. Rowley has won a highly favorable reputation as a concert and oratorio singer, his work taking him through the Southern and Western States and including numerous appearances in the East, including private recitals in New York, Philadelphia, Saratoga, N. Y., Rochester and Albany. Mr. Rowley studied oratorio and opera with leading teachers in America and Europe, and in Paris he was a pupil of Sbriglia.



Henry W. Rowley

## THIRD SINSHEIMER CONCERT

New York Chamber Music Quartet Assisted by Miss Vojacek, Pianist

The third concert of the Sinsheimer Quartet was given in Rumford Hall, New York, on Wednesday evening of last week. Ludmilla Vojacek, pianist, was the assisting artist. The attractive program included Beethoven's F Minor Quartet, Gliere's "Variations," op. 2, a movement from Schubert's Posthumous C Minor Quartet and the Schumann piano Quintet. All of those works were played with exceptional finish, artistic sympathy and tonal smoothness and beauty. There was a fine quality of repose and classic dignity in the Beethoven work and both the Gliere and the unfamiliar Schubert were deftly handled. In themselves they are strongly fascinating and found favor with the audience. The splendid Schumann Quintet was a fitting crown to the whole concert and was done with much warmth. Miss Vojacek showed a fine sense of ensemble in her playing and brought out the full value of the piano's share.

Alma Gluck Sings at Music School Settlement

Alma Gluck, of the Metropolitan Opera Company, made an unannounced visit at the Music School Settlement in Third street, New York, last Sunday and delighted the sixty children of the senior orchestra and their friends by singing eight songs for them. Mme. Gluck went to the school a week before with Mrs. Rudolph E. Schirmer, of the advisory board, and was so impressed with the work being done there that she sought from Director Mannes an opportunity to express her appreciation.

## Tschaiakowsky Studied in Omaha

OMAHA, NEB., Feb. 15.—A program of unusual interest was offered by the music department of the Omaha Woman's Club, Ruth Ganson, leader; when the study of Tschaiakowsky was taken up under the direction of Jean P. Duffield, who presented a well conceived and well delivered paper on the life and works of the Russian master. Representative compositions were given by Irene Sedgley, Helen Bennett, Ernest Wehland, Henry Lotz and Irma Podolak, pianists; Grace McBride, violinist; Mrs. W. E. O'Connor, soprano and a string quartet composed of Eloise and Madge West, Will Hetherington and Robert Smiley. E. L. W.

## PLENTIFUL ORCHESTRAL MUSIC FOR CLEVELAND

Concerts by Chicago and Local Symphony Organizations—Leo Slezak Gains Many New Admirers

CLEVELAND, Feb. 15.—Two big concerts and many smaller ones have commanded excellent audiences here during the last two weeks. Fewer concerts this season certainly has meant better audiences, and the standard of performers and of programs has been uncommonly high.

Leo Slezak in a recital at the Hippodrome last Sunday evening added to the pleasure of his many admirers gained here at the time of his performance of "Otello" with the Metropolitan Opera Company by his remarkable singing of a long program of songs in German, French, Italian and English. He exceeded all expectations in proving himself a finished concert singer. His voice has not only tremendous volume, but is of a rarely fine quality. He has fine sentiment and intense dramatic force.

On February 11 Frederick Stock, with the Chicago orchestra, gave a program of varied and commanding interest, played with the sonority, solidity of tone and perfect unison one expects from this magnificent body of players. Beethoven's "Eroica" Symphony has not been given here in years, and its presentation by Mr. Stock was a wonder of tonal beauty. To balance its length and seriousness, Mendelssohn's "Fingals' Cave" Overture made a gracious introduction, and the unhackneyed "Hungarian Dances," Brahms-Dvorak (17 to 21), made a brilliant following number. Clarence Whitehill as soloist appeared for the first time upon a Cleveland concert platform, and won much applause for an aria from Verdi's "Ballo in Maschera" and a number from Massenet's "Hérodiade." An encore sympathetically given was from Bizet's "Jolie fille de Perth."

Betsy Wyers, a young Dutch pianist residing in Cleveland, played a fine recital program on February 3, including two numbers by Erich Korngold, in addition to music by Brahms, Schumann, Liszt and others.

At the last concert of the Fortnightly Club a quartet composed of Edna Strong Hatch, Pearl Kepple Miller, Warren Whitney and James McMahon gave a remarkably fine performance of Charles W. Cadman's song-cycle, "Spring of the Year," which proved to be a composition of great interest in its poetic and fluent melodiousness, and of very grateful singing quality. Mrs. Hatch's singing of the soprano part was a performance of great beauty, and the piano score in the hands of Katherine Pike had a remarkably sympathetic interpretation.

Two Sunday concerts by the Cleveland Symphony Orchestra have received enthusiastic commendation from the press and from the large audiences. Engineers' Hall has been crowded to the doors and many turned away. Christiaan Timmer proves to be a highly gifted conductor, and obtains remarkably good results from an orchestra reorganized for the concerts of this season. Soloists of local interest have been Mrs. Florence Reddman, soprano, and Clarice Balas, a young Bohemian girl recently returned from study with Leschetizky, and whose father is a viola player in the orchestra. She has technic, poise and musical intelligence. ALICE BRADLEY.

The Musical Art Club of Boston gave its fifth concert at St. James Hall and included duets by Mrs. Alice Gilbert and Mrs. Bertha Wentworth; English songs by Bertha Lowill; violin numbers by Ruth Ivy and three double quartets, compositions of Fiedler, sung by members of the club. Mrs. Fitts, Miss Connell and Mrs. Forest were the accompanists.

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## STOCK ORCHESTRA MAKES DAYTON AUDIENCE HAPPY

Chicagoans Contribute Memorable Concert to Ohio City's Third Symphony Season

DAYTON, O., Feb. 12.—Frederick Stock and the Theodore Thomas Orchestra attracted a very large and fashionable audience to the Victoria Theater on Monday evening and were accorded a reception such as few orchestras have ever received here. Mr. Stock and his men have not been in Dayton for some years and this visit was a big event. The program included the "New World" Symphony, Dvorak; "The Wand of Youth," Elgar; "The Afternoon of a Faun," Debussy; the Stock arrangement of Schubert's "The Bee"; the Beethoven Minuet and the "1812" Overture. Bruno Steindel, the soloist, played the Boellmann Variations.

This program so happily selected was beautifully given and aroused so much enthusiasm that both orchestra and soloist were obliged to play encores. This was the fifth of the series of concerts arranged by A. F. Thiele in the third symphony season, which is making local musical history. The closing concert will be given by the Cincinnati Orchestra, with Germaine Schnitzer as soloist.

On Tuesday evening the Runnymede Musicales came to a close with the presentation of "The Persian Garden," by Liza Lehmann. The music room of Mrs. Talbott's handsome home was beautifully arranged for this affair, a lattice and vine-covered garden having been erected as a setting. The participants, who appeared in costume, were Mrs. Ginn, soprano; Mr. Keller, tenor, both of Cincinnati; Mrs. Talbott, contralto, and Grant Odell, baritone. Mrs. Harvey King was the accompanist. The work was artistically presented. Following this Mrs. Ginn and Mr. Keller sang several solos and then Mrs. W. W. Gardner, of Nashville, president of the MacDowell Club of that city, who was a guest of Mrs. Talbott, sang a number of songs.

On Tuesday evening a choral society was organized under the direction of Urban Deger with a membership of about 250. It is planned to give the Mendelssohn "Elijah" some time in April. SCHERZO.

## HER TONE FILLS HUGE HALL

Clara Butt Makes Sensation in Recital at Minneapolis Auditorium

MINNEAPOLIS, Feb. 15.—Clara Butt, the famous English contralto, appeared in Minneapolis for the first time last evening, under the auspices of Carlo Fischer and Richard J. Horgan. The artist created a sensation with her wonderful voice, and it is practically the first voice which can be said to have filled the big Auditorium with its volume of tone. It seemed unlimited in power and under absolute control.

Her program was varied, and she sang with both breadth and graceful charm. Especially beautiful were the Handel arias from "Alessandro" and "Sosarme." Exceedingly fine was her singing of "Der Wanderer," by Schubert. For her closing number she gave "The Lost Chord," giving the most impressive interpretation of the song ever heard here. Oscar Grosskopf played the organ parts. An appearance for next year has been arranged for Mme. Butt.

Kennerley Rumford was the associate artist with Mme. Butt, and he was received most cordially. He has a baritone voice of excellent quality with an upper register, and he sings most artistically and with thorough emotional understanding. Both singers were repeatedly encored. Harold Craxton was a sympathetic accompanist. E. B.

## Four Artists in Miscellaneous Concert

An event which had been announced for last Sunday evening as a joint recital by Giacomo Ginsbourg and Dale Boyne at Aeolian Hall, New York, developed into a miscellaneous concert, for these two artists were assisted by Mischa Gusikoff, violinist; Dolly Peck-Lakley, soprano, and William A. Parson, accompanist. Mr. Ginsbourg won much applause with his delivery of the "Prologue" to "Pagliacci" and various songs including "Inter Nos," by Alexander MacFayden, and Hammond's "Ballade of the Bony Fiddler." For the Irish and old English songs of Mr. Boyne the audience manifested strong approval, and the tenor also scored with a song by Mr. Ginsbourg, "The Beggar's Love." The soprano presented pleasing numbers in English, and Mr. Gusikoff proved to be an excellent violinist.

## DANGÈS IN "LA GLU" AT THE RHEIMS OPÉRA

Noted Paris Baritone Striking Figure in Gala Revival of Gabriel Dupont's Work

PARIS, Jan. 28.—A gala performance of "La Glu," the ever successful opera of Gabriel Dupont was given last week at the Opéra of Rheims to serve as a vehicle for the special performances of Henry Dangès, the noted baritone of the Paris Opéra.



Henry Dangès, as "Gillioury," in Dupont's Opera, "La Glu"

No expense was spared for this first and for the following productions of this work. It was a striking success for Dangès, who is famous for his impersonation of Gillioury, with which part he has always been identified since it was first created by him at the Opéra of Nice.

The libretto of this opera, adapted by Henri Cain from the powerful novel of Jean Richepin, tells a stirring story. A married woman, who has in her blood the instincts of a courtesan, leaves her husband in order to lead without hindrance the life for which she craves. She is known as such a dangerous woman for those who commit the folly of falling in love with her that she is nicknamed *La Glu*. She follows to the coast of Brittany a man with whom she has an affair and settles in a little seaside village. Here, however, she falls really in love with a young fisherman of the neighborhood, who returns the affection ardently. The woman's fickleness reasserts itself, however, and tragedy follows. The young fisherman kills the woman, but her husband shields him, and eventually the love of a young peasant girl, of his mother, and of his old friend Gillioury, who sings to him the old songs of the sailors, cures him of his troubles.

The most picturesque figure of the drama is without doubt Gillioury. Dangès gives a powerful interpretation of this part. He sings with ardor, with warmth and with a display of rare musical gifts. His composition of the part is striking. He is at the same time a singer and a comedian. The characteristics of the old sailor are carefully set forth. He is perfectly natural, full of gayety, wit, kindheartedness; his gestures, his attitude, his swinging walk delight the public.

Henry Dangès makes his reappearance at the Paris Opéra during the first part of February in "Lohengrin" and "Tannhäuser," in which he has already scored many important successes on this stage. D. L. B.

## Atlanta Only City on Metropolitan's Traveling List

Instead of the usual two weeks' tour, the Metropolitan Opera Company will limit its out-of-town engagements this season to a single week and a single city—Atlanta. The curtailing of the tour was considered when it was decided to lengthen the New York season to twenty-three weeks instead of twenty-two. It is possible that another year the New York season may be increased to twenty-four weeks and the tour eliminated entirely.

## MUSIC IN DES MOINES

A Lively Interest in Concerts During Legislative Sessions

DES MOINES, IOWA, Feb. 7.—With the State legislature in session here, local concert audiences have been very materially augmented during the past few weeks. This patronage serves a double purpose, since it stimulates the local managers and enthruses these law-making citizens who return to their respective homes at the close of the season with a desire to make possible a better grade of concert attractions for their communities.

The first concert to attract the legislators and their families was that of the Pasmore Trio, which George Frederick Ogden presented as the annual chamber music offering on his course of subscription concerts. These young women scored heavily in the Brahms Trio in B Major, the remainder of the program consisting of solo numbers for piano, violin and cello, and the set of "Impression Pictures" by Edouard Schütt for piano and strings.

Des Moines was afforded her first opportunity of enjoying Adeline Genée, with her assisting artists—M. Volinin and the corps de ballet—at the Coliseum during the last week in January. The evening was an immense success from every standpoint, and fully sustained the high standard set by Dr. M. L. Bartlett in his determination to give our city an all-star course.

Glenn Dillard Gunn, the eminent Chicago pianist and critic, assisted by Alexander Zukowsky, second concert master of the Thomas Orchestra, closed the Ogden concerts on the evening of February 4 in the Plymouth Church Auditorium, which has housed all this series this year. Mr. Gunn, responding to an urgent request, spoke informally concerning his part of the program, thus removing the stamp of a lecture-recital and at the same time enabling his listeners to enjoy his art more keenly.

Mr. Charles Hardy and her brilliant pupil, Hannah Roe, will sail in June for Europe, where they will study with Lhévinne. The former returns in September, leaving the latter with the master pianist during next year. G. F. O.

## LHÉVINNE DELIGHTS SYRACUSE

Dr. Adolf Frey and Hildegard Brandege Other Recital Givers

SYRACUSE, Feb. 14.—Josef Lhévinne, presented by the Morning Musicales, gave a recital here last evening that will long be remembered by all who were fortunate enough to hear it. Although his playing last year won him a return engagement, his reception last evening was even a greater triumph.

Nothing has been heard here to equal his playing of the Brahms Variations on a Theme of Paganini. It would be a delight to mention the beauties of each number on the program, especially the Chopin Barcarolle and the Fantasia in F Minor, "Is-lamey" (Fantasie Orientale) Balakireff was a fitting climax to a wonderful program. There was a large and highly appreciative audience.

Dr. Adolf Frey, of the College of Fine Arts here, who worked last Summer with Harold Bauer, presented a fine program to the students of the University and a large audience of musicians. Particularly interesting was his playing of the Brahms Waltzes, op. 39, Debussy Toccata and two "Pierrot" pieces by Cyril Scott. He is to be thanked for playing the Chopin Sonata in B Minor, which seldom has been heard here.

The last fortnightly recital of the Morning Musicales introduced Hildegard Brandege, violinist, to the club. She is a pupil of Leopold Auer, and has also studied with César Thomson.

Miss Brandege's playing showed beauty of tone and admirable technic. She was warmly applauded. L. V. K.

## John W. Nichols's Engagements

John W. Nichols, the tenor, sang in Coleridge Taylor's "Hiawatha" for the Choral Society of Richmond Hill, Long Island, under the direction of Mr. Walter Robinson on January 27. On January 29 he did the "Messiah" in Walden, N. Y., for the Southern Duchess Choral Society, under the direction of Dr. Ion A. Jackson. The other soloists for "The Messiah" were Edith Chapman Gould, soprano; Mrs. Emma Brett Selleck, contralto, and Edmund A. Jahn, basso. On February 5 Mr. Nichols gave a recital of oratorio songs for Miss Chapin's school.

Heinrich Hensel went from Hamburg to Paris to appear as soloist at a Wagner Concert given recently by the Colonne Orchestra under Gabriel Pierné.

# GIUSEPPE GAUDENZI

GREAT SUCCESS on tour with MONTREAL OPERA COMPANY in MONTREAL, QUEBEC, OTTAWA and TORONTO, CANADA



LE TEMPS, Ottawa, Feb. 4, 1913.—Giuseppe Gaudenzi, who in "La Tosca" is the painter Mario Cavaradosi, is a tenor of merit and he possesses a sweet, pure voice with beautiful tonality. He is certainly one of the best tenors we have heard, and his acting during all the scenes was entirely convincing throughout the rôle.

THE OTTAWA CITIZEN, Feb. 4, 1913.—Giuseppe Gaudenzi, who sang the rôle of Mario Cavaradosi, is a tenor of great merit. His voice is pleasing, sweet, pure, and is easily one of the greatest tenor voices on the operatic stage to-day. And withal he has acting ability that is possessed of few now to be seen in the grand opera centers of the world. His great triumph was in the second act in Scarpi's house. He seemed inspired by the magnificence of Edvina's rendition.

THE TORONTO WORLD, Feb. 13, 1913.—Mario Cavaradosi, the painter, was portrayed by Mons. Gaudenzi, a tenor of the purest tone. He won the hearts of his listeners before he had been before them more than a few minutes. His coloring and flexibility of voice made its mark. His masterful acting of a lover affecting indifference towards an intensely jealous fiancée was admirably performed.

THE MAIL AND EMPIRE, Toronto, Feb. 12, 1913.—Mme. Edvina was ably seconded by M. Gaudenzi as Cavaradosi and M. Polèse as Scarpi. Both men proved themselves the finest actors yet seen here in these rôles. The tenor of M. Gaudenzi possessed a fine resonance in the upper register, which exactly suited the sweeping melodies of Puccini's music, and he was thoroughly convincing in the tragic moments of the drama.

MONTREAL DAILY HERALD, Dec. 28, 1912.—Signor Gaudenzi, the Pinkerton, let his glorious tenor gush out generously, acted with youthful impulse, and a visible appreciation of the officer's inborn weakness.

THE MONTREAL DAILY STAR, Dec. 28, 1912.—This was the first appearance of Signor Gaudenzi in the part of Lieut. Pinkerton, in Montreal, and he augmented the excellent impression he left behind when he appeared here before as Cavaradosi in "La Tosca." Evidently thoroughly at home in the rôle, he sang the music with earnest conviction.



## FROM MUSICAL AMERICA READERS

## Mr. Fickenscher Explains His Enharmonic Keyboard

To the Editor of MUSICAL AMERICA:

In the issue of MUSICAL AMERICA of December 28, under "Echoes of Music Abroad" I notice an article copied from the London *Evening Standard* referring to my keyboard for pure intonation, with remarks which would tend to belittle the invention. Also, in the issue of January 11, a letter from a correspondent stating that the idea is not a new one, there having been exhibited in 1876, by R. H. M. Bosanquet, F. R. S., an enharmonic harmonium with the octave divided into 53 equal parts.

As inventor of the keyboard I should be very grateful to MUSICAL AMERICA for a few lines in which to justify my position. In replying to the correspondent mentioning the 53-toned harmonium I should like to call attention to a few of the many attempts to bring into practical use a system which should be an approach at least to pure intonation. In the patent office of Berlin are plans of the following systems: Dr. Tanaka, who built an instrument for mathematically pure octaves and either pure thirds or fifths; Johannes Kewitsch, whose system has pure octaves and thirds—the fifths were tempered in the usual manner; and Carl Eitz, who has the only scientifically arranged keyboard. It is built for mathematically pure octaves, fifths and

thirds. There is still another minor system which regulates the intonation of the various diatonic keys by a series of pedals.

This only corroborates the statement of your correspondent that my idea is not a new one, which I have never claimed. The plan of the harmonium built by Bosanquet I do not know, but the short description in your January 11th issue would lead one to believe it was not easily playable and the fact that it and these German and Japanese (Dr. Tanaka) inventions have been shelved for so many years would prove their impracticability and justify place them in interesting museums or in physical laboratories, there to be almost forgotten.

I have had a different application of my own invention in view than merely to play diatonic compositions in their purity. The musical world is now demanding more freedom and ideality as opposed to the conventionality or banality which has been almost a necessity with our twelve-toned division of the octave. Realizing the wonderful beauty of nature's overtones in their purity I adopted as my principle a plan which should make practical the usage of not only pure octaves, fifths and thirds as represented by divisions of the string from two to five parts, but also the more mysterious and transcendental overtones such as those resulting from dividing the string into seven, eleven, thirteen, etc., parts. Other inventions have had all of these intervals just as nearly perfect as mine, but the trouble began when an attempt was made to play them. Every system that I have investigated, with the exception of the Eitz system, plays differently in every key. The limitation of the Eitz instrument consists in the fact that it was only constructed to play with pure intonation through certain diatonic keys, and an unlimited use of far-reaching harmonies was not possible in any tonality.

In reply to the comments in your issue of December 28 may I suggest that because a new or rather a new working out of an old idea cannot be grasped immediately, it is no reason why it should be set aside with a jest.

Furthermore, allowing for interpolations and some sentences and words which in the translation or transmission have become mixed, there is no reason why the article even as it stands should not, as far as it goes, be easily understood.

Every musician knows what overtones are. There are full explanations of them to be found in almost any music lexicon or treatise on physics. It is also well known that they do not agree with our present system of tuning or, for that matter, our orthography and present understanding of music.

That a keyboard should be constructed to contain fifty-three tones instead of only twelve to the octave ought to be as easily understood as that an apple can be divided into fifty-three parts instead of twelve. That it plays the same in every key is surely understandable when we know of the Janko keyboard, which does the same for the twelve-toned system.

The plan of the keyboard can hardly be elucidated in a newspaper article. Suffice it to say that a simple diatonic major scale, however, irrespective of key, played in its purity would finger identically with the "a flat" major scale upon our present keyboard, although naturally the keys do not rest the same. Instead of the keyboard with fifty-three tones or more—for it is not necessarily limited to fifty-three, being more cumbersome to handle—it is twelve times simpler than our present keyboard. For rapid technical work, where exact acoustical proportions are not required, it can be played somewhat similarly to the Janko keyboard.

Up to the present all our occidental music has had to conform to the conventionalized system, even though instrumentalists playing instruments capable of lowering or raising the tone think they make a difference when required. Only too often they do so, imagining that it is required, much to the detriment of the composition.

Not a single string player, for instance, has unlocked the door to ideal pure harmonies, despite the fact that the possibilities are unlimited. The string player, however, will be the first of all the orchestral instruments to combine with instruments with ideal tuning or to make use independently of effects of which we now little dream when the proper understanding arrives. Naturally we must build from that which we know now, otherwise the result would be chaos. The broader knowledge must be evolution; not revolution.

ARTHUR FICKENSCHER.

Berlin, Feb. 1, 1913.

## Algernon Ashton Makes a Correction

To the Editor of MUSICAL AMERICA:

Sir: In your issue of January 25 I read the following paragraph: "Berlin, Jan. 16.—Rose and Otilie Sutro, pianists, of Baltimore, played a duet especially composed for them by Max Bruch at their well attended and much applauded recital last evening." The program of this recital, however, is lying before me, and I can find no work by Max Bruch mentioned. But what I do see on the program is a Toccata Brillante for two pianos, op. 144, by Algernon Ashton, dedicated to the Misses Sutro, which I hear was performed on this occasion with the greatest possible success. You have obviously confused the name of Max Bruch with that of

Yours very faithfully,

ALGERNON ASHTON.

London, February 3, 1913.  
West Hampstead, N. W.

## "The Unmusical English"

To the Editor of MUSICAL AMERICA:

With reference to the article "The Unmusical English" in MUSICAL AMERICA of December 14 last, the English were more musical thirty years ago than they are to-day.

Most English children in private life received a thorough musical training. Chamber concerts were very common and England had some fine singers and pianists. To-day there are other forms of amusements, outdoor sports, moving-picture shows and many other things that do not require much patience, perseverance or concentration. I had been absent from England quarter of a century, and when attending a concert at the Albert Hall, was surprised at the applause given the artists, whose voices (in my judgment) were very unmusical and the accompaniments poorly executed.

The material side of life is so pronounced on account of the difficulties in obtaining work in these competitive days that the artistic musical side of a man's or woman's life is crushed.

Harold S. Frost is correct when he criticizes modern music, "Its sentiment is superficial and ephemeral."

ARTHUR STEELE.

East Milton, Mass., Feb. 12, 1913.

## NEW FAIRCHILD WORKS

Organ and Violin Pieces by American Composer to Be Published in Paris

Musical Paris continues to gather at the delightful home of Mr. and Mrs. Blair Fairchild in the Cité Vanneau, where one is always certain of being well entertained and of meeting such distinguished artists as Kreisler, Bauer, Weingartner, Enesco, Charles W. Clark, the Gogorzas, Paderewski, Florent Schmitt, Adolf Borchard and whatever American celebrity happens at the moment to be sojourning in the enchanted city. There is probably no American composer who is represented on French programs so continuously as Mr. Fairchild. The Trio for violin, piano and cello, has had the greatest popularity.

Mr. Fairchild's vacation hours were spent, during the latter part of last Summer, between the house guests who enjoyed the Fairchild hospitality at Fontainebleau and in writing twelve little fugues for organ and ten small violin pieces, to be published this Winter.

Samuel Dushkin, the boy violinist from

the East Side, New York, whose education Mr. Fairchild has supervised in Paris, has been accepted as a pupil by Kreisler, who has great faith in the young man's talent.

L. L.

## Milwaukee Audience Astonished by Virtuosity of Godowsky

MILWAUKEE, Wis., Feb. 12.—Leopold Godowsky, the famous pianist, presented an interesting recital on February 9 to one of the largest and most demonstrative audiences thus far attracted by Clara Bowen Shepard's series of Sunday afternoon recitals. In every department of pianistic virtuosity, Godowsky was superb. Touch, technic and interpretation were virtually flawless, while his personality dominated his entire performance. The eminence of his art, his virtuosity and the brilliant display he made of it in the playing of compositions ranging from Beethoven to his own symphonic metamorphoses of Strauss waltzes, brought a counter display of enthusiasm from the audience. The hearers refused to leave the theater at the close of the performance until the pianist responded with an encore, and even then the audience was loath to depart.

M. N. S.

A one-handed pianist named Evelyn Webb is soon to make her professional debut in London.

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### Esther May Plumb Makes Remarkable Travel Record

CHICAGO, Feb. 17.—The Pacific Coast tour of Esther May Plumb has been readjusted so as to make her California bookings, arranged by Manager Behymer, come during the first part of the trip. Later she will continue through the Northwest for the balance of the tour, which will extend through March. Miss Plumb recently made a trip of about 3,400 miles with three appearances within one week, the first in Oskaloosa, Ia., going from there to Dallas, Tex., and returning for an appearance in Meridian, Miss. The Dallas appearance was the second number in the course which was recently opened with a recital by Mme. Nordica. One of the special features of this program was a group of songs by Cornelia Cunningham, a native Texas composer. Other numbers in her American group were by Harriet Ware and Sidney Homer. A recent appearance in Des Moines, Ia., was before 4,000 teachers assembled in State convention. On her way to the West she gave a recital program at the University of Illinois at Urbana on Tuesday evening of last week. N. de V.

### Washington Turns Out in Full Force for "Lucia" Performance

WASHINGTON, D. C., Feb. 15.—No opera within recent years has been received with more prolonged applause than was "Lucia di Lammermoor" with Tetrassini in the title rôle at Chase's Theater yesterday. The audience was of "capacity" size, including official and social Washington music lovers in all walks of life. Mme. Tetrassini's cadenzas and trills were marvels of skillful vocalizing. Aristodemo Giorgini as the lover of Lucia was perhaps the most graceful tenor that Washington has seen for years. Georges Mascall displayed a most beautiful baritone, while Henri Scott sustained the rôle of Raimondo as a basso of rare accomplishments. Minnie Egner as Alisa and Pierre Orsati also deserve mention for their good work. No small part of the praise of the musical setting is due Ettore Perosio, the musical director. W. H.

### CHRISTINE MILLER AND MR. BISPHAM TRIUMPH

Contralto and Baritone Win Noteworthy Success in Pittsburgh Benefit Concert

PITTSBURGH, PA., Feb. 17.—It was a most flattering ovation that Miss Christine Miller, Pittsburgh's popular contralto, and David Bispham received in a song recital last Friday night at Carnegie Music Hall, for the benefit of the Columbian Hospital. The entire house was sold out before the night of the concert. It was Mr. Bispham's second appearance in Pittsburgh this season, and over a year since Miss Miller appeared in public recital here.

That Miss Miller continues to sing better every near was plainly evidenced, and Pittsburghers have learned to appreciate the splendid gifts of one of their own fair singers—a circumstance that is too frequently overlooked. But her merits are so well known to Pittsburghers that little need be said here. She excelled especially in "When the Roses Bloom," "The Lass With the Delicate Air," "My Heart's in the Highlands," the last named by Schumann; Cadman's "Idyls of the South Sea," "As in a Jar of Roses," and others. Mr. Bispham's ability is so well known that nothing too good can be said about him. His first group of songs included Stephen Storace's "The Pretty Creature," "Drink to Me Only With Thine Eyes," and his second group, "Monotone," Schumann's "Two Grenadiers," Mendelssohn's "Heimkehr aus der Fremde," the last named being exceptionally enjoyable. Mr. Bispham and Miss Miller also sang duets, these closing a program that was enjoyed to its fullest extent by the capacity house present. E. C. S.

### Minneapolis Club Hears Its New Chorus

MINNEAPOLIS, Feb. 15.—The members of the Thursday Musical had the pleasure of hearing its recently organized chorus at its last meeting under the direction of H. S. Woodruff. The soloists with the chorus were Corinne Frank, soprano, and Edwina

Wainman, organist. Ruth Anderson, violinist, and Alice Allen, pianist, assisted the chorus. Solo numbers were offered by Mrs. Wilman Anderson Gilman, Ruth Anderson, Kathleen Palmer Hart and Mrs. F. O. de Groff. E. B.

### CUTLER CLEF CLUB SINGS OLDEN SONGS IN GARB OF PERIOD



Ethel Connely Cutler, the Chicago Singer and Director of Clef Club

CHICAGO, ILL., Feb. 12.—The main auditorium of Pilgrim Congregational Church, on the South Side, was filled by a large audience on the occasion of the recent concert offered by the Ethel Cutler Clef Club, the women's solo chorus under the direction of Ethel Connely Cutler. One of the special features given at the close of the concert was a group of old songs in modern arrangement, with the members of the chorus dressed in the costume of the period in which the songs achieved popularity. Two other offerings of the club which were of interest were "My Lady Chloe," by Cleugh-Leighter and Arthur Foote's "An Irish Folk Song." In Harriet Ware's "Joy of the Morning" and Palmer Clark's "Some Day, Some Time," Mrs. Cutler came forward as soloist, displaying a voice of purity which she used with telling effect, adding Liza Lehmann's "Cuckoo" as an encore. Several concerts in down-State cities had been arranged for Mrs. Cutler's singers, including an appearance on March 4 at Christian College and another in Aurora.

### Lois Ewell Soloist with Minneapolis Apollo Club

MINNEAPOLIS, Feb. 15.—The Apollo Club, H. S. Woodruff, conductor, gave its second concert of the season Tuesday evening before a large audience. As usual, Mr. Woodruff had arranged an entertaining program. M. H. Willing and S. L. Wright, members of the chorus, were heard in incidental solos which won them much applause. One of the club's numbers was "A Secret From Bacchus," by Bruno Huhn. The soloist was Lois Ewell, whose clear, flexible soprano voice was heard to good advantage in two arias and a group of songs, including a song from manuscript by Gino Sartoni. E. B.

### Williamstown Chorus Sings Fantasia on "Lohengrin"

WILLIAMSTOWN, Mass., Feb. 16.—"The Swan and the Skylark" and a choral fantasia from "Lohengrin" were the features of the first concert by the Mendelssohn Choir. The soloists were Arthur H. Turner, Marie Stoddart, Anna E. Blythe and William Wheeler. Sumner Salter conducted the excellent performance and William Boynton was the organist. W. E. C.

### EVEN THE PRESS AGENT OUTDONE IN MONTREAL

Clara Butt's Forthcoming Concert There Arouses New Kind of Publicity—A Touch of Romance

MONTREAL, Feb. 15.—The greatest amount of perfectly good free advertising ever received by a musician coming to Montreal has fallen to the lot of Mme. Clara Butt, who is booked by Mr. Veitch for a concert on March 6.

No press agent story could have been half so effectual in rousing public interest in Mme. Butt's reappearance as the difficulty in securing a suitable place in which her recital could be given. The question was even discussed within the austere precincts of the City Hall, the pastor of a leading church was quoted freely, whether he said anything or not, and every new phase of the situation featured in the daily papers. The trouble began over the impossibility of Mr. Veitch and the management of the Princess Theater (in which the first Butt concert was given) hitting upon a date convenient to both for a return engagement. Windsor Hall is not large enough, the Arena skating rink (often converted into a makeshift hall in the Summer) is not available, with ice covering the floor, and the Monument National is unpopular with the English population. But St. James' Methodist Church has a seating capacity of several thousand, and some one with a genius for generalship suggested that the diva be brought there and asked to sing "Abide with Me," with organ accompaniment.

So far, so good, but not very far. The church was taken, the preliminary announcements had been made when theatrical managers and those in charge of small concert halls entered a protest, claiming that as the church was exempt from taxation and all concert halls compelled to pay a tax of \$500, the competition would be unfair and ought to be stopped. The matter was taken to the highest civic authorities; Mr. Veitch offered to pay the tax; the pastor, the Rev. W. D. Sparling, was interviewed by reporters until he refused to make any further statements, and finally the church governors decided to abandon the idea.

Hot upon this announcement came another from Mr. Veitch to the effect that Mme. Butt and Kennerley Rumford would sing in the Monument.

Apropos of the Butts (or should one say the Rumfords), a pretty little story of their engagement has just been told here by a fellow countrywoman. It appears that Mr. Rumford's proposal of marriage and Madame's acceptance of it took place in the course of a performance of "The Keys of Heaven" by them on the platform in England. At exactly what point in the duet Miss Butt realized Mr. Rumford's seriousness in "Madam, will you walk and talk with me?" is not related, but it is reported that they walked off after bowing their joint acknowledgments of the applause, pledged to walk and talk and sing together for the rest of their natural lives. K.

### New York Recital for Organist Phillips

BALTIMORE, Feb. 17.—Harold D. Phillips of the Peabody Conservatory faculty will give an organ recital in New York this month under the auspices of the American Guild of Organists, and another at Calvary Church, New York, on March 2. Mr. Phillips recently gave a lecture on Beethoven's Symphonies in Washington. W. J. R.

## MAUD POWELL

As Soloist with the Seattle Orchestra

Read What Paul C. Hedrick Says in the Seattle Times

Mme. Powell played the concerto splendidly. Her tone has a warmth and soft, appealing quality which penetrated every part of the house, carrying with it the poetry and delicacy of sentiment which is characteristic of this distinguished woman. The second movement is of a pastoral quality, ample in melodic material, all beautifully handled by the violinists. The declamatory introduction to the finale movement brought out Mme. Powell's largest and most virile tone, with a goodly showing of broad technique.

The group of violin numbers with piano accompaniment brought memories of the Maud Powell of years ago, when as a slender, charming American girl she first earned national fame with the Theodore Thomas orchestra in Chicago and throughout the East. With these the big audience revelled in delight and was apparently not content with what was offered in the program, demanding encore after encore, which were cheerfully given.



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## MINNEAPOLIS SYMPHONY PLEASES ST. LOUIS

Its First Appearance There—Léon Rains Soloist with Apollo Club—Concerts by Local Orchestra

ST. LOUIS, Feb. 15.—"Competition is the life of trade," and it may also be the life of music. If we could have more outside talent imported into this city it would serve as a stimulus to local interests and would also serve for comparison's sake. This was demonstrated this week when the Minneapolis Symphony Orchestra made its initial appearance in the city. They came eighty-five strong to the Odeon under Emil Oberhoffer and although they had only a fair-sized audience those present were most enthusiastic and were not at all bashful in showing it. Mr. Oberhoffer pleased immensely with his excellent control over his men. The "Rienzi" Overture, Tchaikovsky's Sixth Symphony and Liszt's "Les Préludes" composed the program, together with the Bruch Concerto for Violin, No. 1, played by the soloist, Concertmaster Richard Czerwonky. The smoothness of the string section of the Minneapolis Orchestra called attention to the fact that it is here that our own orchestra needs additions.

The second concert by the Apollo Club brought to St. Louis two new artists in Léon Rains, the American baritone, and Bonarios Grimson, violinist. Mr. Rains's mellow voice was heard to best advantage in "Don Juan's Serenade," Tchaikovsky; "Plaisir d'Amour," Martini; "Le Cor," Flegier; two Schubert songs and compositions by Strauss, Sidney Homer and Oley Speaks. He was in fine voice and was well received. One of Mr. Grimson's groups consisted of three numbers by Kreisler, which pleased the most. The club, under Charles Galloway, was in fine trim.

This week's concert by the local orchestra was not as remarkable as the preceding ones, either with respect to music or soloist, yet there was the same high standard of work that has been in evidence all season. Berlioz's Overture to "Benvenuto Cellini," Beethoven's Eighth Symphony, which was given a very classical and dignified reading by Mr. Zach, and the Strauss tone-poem, "Don Juan," with its stirring climaxes, were all well performed. Mrs. Grace Bonner Williams, soprano, was the soloist. She sang "Depuis le jour" from "Louise" and Rubinstein's "Du bist wie eine Blume," with harp accompaniment, for an encore.

The "pop" concert last Sunday was characterized by the largest audience of the year. Marie Pierik played two movements from the famous MacDowell Concerto for Piano in D Minor, heard here for the first time, and gave a most conscientious interpretation. The big crowd was in fine spirits and Mr. Zach was forced to give several encores, the principal being the "Meditation" from "Thais" played by Mr. Olk.

The local premiere of a Beethoven Symphony was this week credited to the St. Louis Orchestra Club, an organization which is composed entirely of amateurs. The "Jugend Symphony" was played under the direction of the club's conductor, Frank Gecks. Both men and women play in this orchestra and the coherence and accuracy with which they executed a most difficult program was a revelation to the large audience which had gathered to hear it. Besides the Beethoven work the Egyptian Ballet Suite by Luigini, the two intermezzi from Wolf-Ferrari's "Jewels of the Madonna" and the "Ruy Blas" Overture were given. The soloist was Mrs. Franklin Knight, the contralto, who is not heard enough in local musical circles. She has a rich, clear and powerful voice of exceptional range.

An interesting series of chamber music concerts is being presented by Ernest R. Kroeger during Lent. It consists of six Saturday morning recitals devoted this season entirely to the works of Beethoven, Schumann, Chopin and Liszt. The first concert was given last Saturday.

H. W. C.

Mme. Gerhardt Delights Oberlin Audience

OBERLIN, O., Feb. 15.—Elena Gerhardt gave a recital of songs by Schubert, Schumann, Hugo Wolf and Richard Strauss in Finney Memorial Chapel last Monday evening. In addition she was compelled to give several extra numbers, including a very beautiful song by her accompanist, Erich Wolff. Among her Schumann songs were some less often heard on the recital program, and it was in this group that Mme. Gerhardt was at her best. Her interpretation of the "Provençalisches Lied" was masterly, while "Wer machte dich so krank" and "Alte Laute" were filled with pathos and tenderness. It is a supreme test for a singer to accomplish what Gerhardt does—to present a program exclusively of German songs to an audience, the greater part of which does not understand German, and

to fill her auditors with an enthusiasm seldom witnessed, to move them at will with the tragedy of "Gretchen am Spinnrad" or the humor of "Der Sandmann." Erich Wolff at the piano played for the most part most sympathetic accompaniments, bringing out now and again unsuspected beauties in some of the best-known of Gerhardt's songs.

## CYRIL TOWBIN'S DÉBUT

Boy Violinist Offers Program of High Aims at Carnegie Hall

Carnegie Hall was given over to the extremes of experience in the violin art last Sunday afternoon, for while one of the world's greatest violinists was appearing on the platform of the big New York auditorium, a recital was being given in the underground Carnegie Lyceum by Cyril Towbin, a young performer still in knickerbockers. Master Towbin is a pupil of Eugene Boegner, concert master of the Metropolitan Opera orchestra, and various members of the "opera house set" applauded the performance of the young violinist. In addition there was a large audience of the lad's friends and the Lyceum presented the aspect of a union of numerous family parties.

From a glance at the program one might have fancied that he had strayed by mistake to the recital of the older artist, for the talented youth essayed the E Minor Sonata of Veracini, whose A Minor Sonata was being played at the same time in the big hall upstairs, as well as the Bruch G Minor Concerto and the Sarasate "Zigeunerweisen." In addition the boy offered several short pieces connected with living violin masters, including Zimbalist's "Russian" and Hebrew Dance, the Sammartini-Elman "Canto Amoroso" and the Francaeur-Kreisler "Sicilienne et Rigaudon." The performer displayed a full, round tone, thorough training and such interpretative resources as might be expected from one of his age.

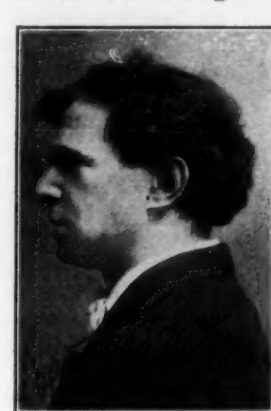
K. S. C.

George A. Walter, the Hoboken tenor, will give his annual Bach concert in Berlin this month with a small orchestra of twenty musicians.

## PLAN SPRING TOUR FOR NEW ORLEANS SYMPHONY

Severin Frank's Organization Booked for Appearances in Chief Cities of the South

NEW ORLEANS, Feb. 12.—A Spring tour has been projected for the New Orleans Symphony Orchestra, depending somewhat upon the success of the three concerts which will be given in the next three months. Several leading Southern cities are included in the itinerary.



Severin Frank

The orchestra was founded three years ago, and it now consists of forty musicians, with further enlargement next season. It was organized under great difficulties, as in the beginning the management had but scanty means at its disposal and the public taste seemed to lean more to opera than toward symphonic music. Its efforts were so successful that the symphonic concerts are now a prominent feature of the music life of New Orleans. The programs are devoted both to the classic and modern masters, and the orchestra has played some of the greatest works of Beethoven, Mozart, Schubert, Brahms, Wagner, Schumann, Grieg and Tchaikovsky.

The orchestra has several fine soloists in the different sections and an efficient concert master in Rene Salomon. Severin Frank, the founder of the orchestra, is widely known as a pianist and instructor. His untiring energy, musicianship and unerring judgment have accomplished much with the organization, and among the trying duties of director he has found time to appear in two of the concerts as piano soloist, playing the Beethoven "Emperor" and Tchaikovsky concertos.

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Signora Delia M. Valeri



## RUSSIAN DANCERS ELECTRIFY LONDON

Return of Famous Troupe Acclaimed as Triumph—Barrel Organ Introduced as Orchestral Instrument in New Ballet by Stravinsky—Scriabine's "Prometheus" Makes Critic think of "A Hippopotamus Enjoying a Mud Bath"

Bureau of Musical America,  
London, 48 Cranbourn St., W. C.,  
February 8, 1913.

THE news that Herr Nikisch is to conduct the "Ring" at Covent Garden this Summer will probably delight the large number of music-lovers who intend being in London at that time. Although Herr Nikisch has conducted so much opera on the Continent he has been known here mainly by his achievements in the concert-room. But many will remember the wonderful performance of "Tristan," which he gave one Winter a few years ago at Covent Garden, and this year he will again conduct that opera as well as the "Ring."

The return of the Russian Ballet to Covent Garden on Tuesday evening was triumphant—no other word would give an adequate idea of the enthusiasm shown nor of the brilliancy of the audience. They brought us a new thing last night in Stravinsky's ballet, "Petrouschka," which had not been heard before in London. It is an excursion into the domain of comedy and tells a story of three puppets in a booth at a fair, who come to life. The pictures of popular life at a fair are the last word in naturalness and the color scheme is magnificent. The three principal dancers were Mme. Karsavina, captivating and graceful as ever; M. Nijinsky and M. Kocchetovsky, a clever newcomer. The music is extremely interesting. It is a remarkable study in ultra-modern harmony and the score might in many places suggest the collaboration of a Schönberg with a Scriabine. It is full of ingenious orchestral effects and touches of humor. For the first time we have barrel organs on the stage and treated as orchestral instruments, and a comic dialogue between a cornet and a bassoon caused much laughter.

The composer, who was called many times, is young to have produced "L'Oiseau de Feu," and this—two works of far greater intrinsic musical value than most of what we hear in the concert-room.

Exceptional interest pertained to the Queen's Hall orchestral concert conducted by Sir Henry J. Wood on Saturday last, as it contained the first performance in England of Scriabine's "Prometheus" described as a "Poem of Fire." It is not easy to follow the composer's line of thought in his strange psychological program which treats of the "crepuscular invertebrate state of Karmaless humanity," whatever that may mean, the final union of the human and divine with Agni, and other abstruse metaphysical problems. Scriabine has attempted to translate in terms of sound his psychological theories, and has composed his music, we are told, on a six-note scale derived from a series of overtones. Furthermore, there is a characteristic "mystical chord, the ninth with the augmented fifth," which, when the color scheme invented for this work is used, is accompanied by a "bluish-lilac haze of light!" It is no doubt all very clever and wonderful, but to the ordinary listener seems to suggest little less than sound and fury signifying nothing.

I am rather inclined to agree with

"Lancelot" of the *Referee*, who writes: "The orchestra snored, groaned, and grunted in a manner that might have aptly illustrated a hippopotamus enjoying a mud bath. Anon there were sounds suggestive of an escape of steam, then some perky notes were suddenly shot out by a trumpet with comic effect, and presently some despairing wails from a solo violin seemed to be answered by gibes from the pianoforte, which, with the organ, is also included in the score."

The impression left of the work, which, as an experiment, was performed twice during the afternoon, was that such music can only appeal to a select few who read into it their own psychic ideas and apart from the text it represents a confused sound picture in which there is little coherent design or beauty. It was on the whole well received, although one or two ill-mannered people expressed their disapproval by hissing, a custom which, I hope, is not going to remain.

The other works on the program were Haydn's Symphony in B flat and Beethoven's Violin Concerto. The soloist in the latter work was Carl Flesch, who played with fascinating beauty of tone.

On Monday evening, at Bechstein Hall, the Rosé Quartet gave its first concert in London this season. Three works were on the program, Mozart's Quartet in C and that of Beethoven in the same key (op. 59, No. 3), which began and ended the recital respectively, being separated by Brahms's early Pianoforte Quartet in G Minor, in the performance of which Mrs. Carl Devnburg was associated. The performance of all three works was as near perfection as it could be.

### A Rarely Gifted Woman Violinist

Female violinists of the first rank are few and far between. Now another, Isolde Menges, has to be added to a small and select coterie. Miss Menges is of German-English extraction and has been studying with Professor Auer. The famous Russian master has sent us a good many accomplished pupils, but Miss Menges's playing has long ago passed the stage of being merely accomplished. She was supported at Queen's Hall on Tuesday by the Brighton Municipal Orchestra, under Lyell Taylor, and opened her program with Tchaikowsky's Violin Concerto, a tremendous work for a young player to attack before she has had time to "warm up" to her task. It can, however, at once be said that she not only showed that she realized the spirit of the music but she gave expression to it with a warmth of feeling and boldness of attack that were really remarkable. Technically her performance was hardly less surprising. The cadenza was a singularly fine piece of work, harmonies and double stopping being negotiated without the slightest effort and in perfect intonation.

The smaller pieces on her program included Auer's arrangement of a Chopin Nocturne, Kreisler's "Schön Rosmarin" and Lalo's "Symphonie Espagnole," in all of which she strongly revealed the musical temperament of which clearly she stands possessed.

There were very few vacant seats to be seen in Queen's Hall and Miss Menges had a wildly enthusiastic reception.

Ibolyka Gyrfas, a Hungarian girl not yet fourteen, gave her first violin recital at Bechstein Hall on Wednesday evening and aroused a large audience to a pitch of enthusiasm as is rarely seen in any concert hall. Her playing is remarkable in its confidence and strength, and she adds to a tone of breadth and richness musical instinct and intelligence which should give her a great career.

There were two outstanding features in the program of the third concert of the season by the New Symphony Orchestra at Queen's Hall on Thursday afternoon. One was the performance of a new work, and the other was the appearance of a new singer. The new singer was Phyllis Neilson-Terry, who so far has been known to the public as an actress. Her voice is a soprano of small volume but good carrying power and has an extensive upward range. At the close of Félicien David's well-known "Couplets du Mysoli" she introduced a G in alt, that is, a note an octave higher than the customary high G of the soprano. She had a tremendous reception. The new work was Felix Weingartner's "Lustige Overture" heard for the first time in Lon-

don. It is bright and ingeniously scored, but neither matter nor manner is distinctive and the gayety is sometimes forced. Mr. Ronald conducted a spirited and incisive performance.

While Mr. Ronald was conducting at Queen's Hall Mr. Busoni was at Bechstein Hall, which was filled by an overflowing audience. He had set himself a Herculean task, for in addition to his own transcriptions of Bach and Liszt compositions he played Chopin's twenty-four Preludes. Signor Busoni as usual brought imposing skill to bear upon his interpretations and he played with an intellectual and technical mastery that very few pianists could hope to equal. The audience was lavish of its tributes throughout. ANTONY M. STERN.

### SUSANNA DERCUM TO DEVOTE HERSELF TO CONCERT WORK



Susanna Dercum, a Gifted Contralto of Philadelphia

PHILADELPHIA, Feb. 15.—Susanna Dercum, the Philadelphia contralto, who has been meeting with noteworthy success this season as assisting artist with John McCormack, the Irish tenor, in some of his concerts, is one of the talented singers of this city rapidly gaining recognition in a wider field. Miss Dercum, who was born in Philadelphia, and who began her studies here under Nicholas Douty and Selden Miller, later went to Berlin and became a pupil of Fräulein Willenbacher. She has a rich contralto voice of remarkable range and of unusual power and of a warm and sympathetic quality, which she uses with fine artistic intelligence.

Miss Dercum will hereafter devote herself exclusively to the broader field of concert, recital and oratorio.

A. L. T.

### Florence Hinkle as New Haven Soloist

NEW HAVEN, Conn., Feb. 14.—Florence Hinkle, soprano, was an effective soloist with the New Haven Symphony Orchestra on February 12, under the baton of David Stanley Smith. Miss Hinkle delighted her hearers with her pure vocalization in "Depuis le Jour" from "Louise," and an aria from "Don Giovanni." Features of the orchestral program were the Mozart Symphony in G Minor and Volkmann's Serenade, with an artistic cello solo by Leo Troostwyk. W. E. C.

### Present Status of Viennese Operetta

[From the Boston Transcript]

At all events it is certain that Viennese operetta at the present day is not settled in its genre, mingling, as it does, some half a dozen distinct sorts of entertainment. And it seems equally certain that a public which is clamoring for something new will drive

it on to exploit some one of its rich possibilities. Probably it would have gone on different paths already but for the fine genius of Franz Lehar, who was able always to make it a musical feast. But the tendency of such a mixed and evolving type of art is certainly to "purify itself." If it purifies in the direction of burlesque we may perhaps look to see Oscar Straus the most successful in the new type.

### Vicarino Wins New Triumphs

SAN FRANCISCO, Feb. 10.—The second week of the Lambardi Opera season at the Valencia Theater featured some excellent productions. "Andre Chenier" was one of the best operas that the Lambardis have sung in recent years. Agostini as Chenier and Adaberto as Madeline won distinction for their fine duets.

The tenor Folco was superb in "L'Amico Fritz," the entire performance being an enjoyable one. "Thais," in which Vicarino sang the title rôle and Nicoletti Athanael, was another superior performance. Vicarino repeated her success as Gilda in "Rigoletto," at its one performance of the week. R. S.

### Peabody Bulletin Awards Two Prizes for School Song

BALTIMORE, Feb. 17.—The successful competitors for the prizes offered by the Peabody Conservatory Bulletin for two poems best suited for a Peabody song, were Annie May Keith and Helen K. Bachrach. The Bulletin now offers a gold medallion, or if preferred, \$25 for the best original musical setting of either of the prize-winning poems. W. J. R.

### REGINA VICARINO PRIMA DONNA SOPRANO



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## PAUR BLAMES COURT INTRIGUES

Gives His Version of Incidents That Led to Resignation from Conductorship of Kaiser's Opera—Julia Hostater, American Mezzo-Soprano, in Another Successful Berlin Recital

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, January 30, 1913.

IN a recent interview consequent upon his abrupt resignation from the post of conductor of the Berlin Royal Opera, Emil Paur has summed up as follows the factors that were influential in bringing about his decision:

"There is really not much to be said, except to contradict several sensational statements that have been circulated. I do not hesitate to say, however, that from the first day of my installation as 'Kapellmeister' an unostentatious but none the less effective intrigue was started against me. It stands to reason that such an intrigue would not have been crowned with success if it had not resulted in turning the highest powers that be against me. To attain this end the aid of the Emperor's aide-de-camp, Oscar von Chelius (who is a composer himself, O. P. J.), was enlisted whether with or without that gentleman's knowledge, I do not know. The result was that His Majesty shortly before the 'Carmen' performance expressed the wish that another gentleman conduct, although I had been announced to lead the performance. When this came to my knowledge I decided then and there to lay down my bâton. I think that every artistically constituted person will agree with me that I took the only possible step under the circumstances. This, and only this, was the reason for my resignation.

"Let any blame be attached to His Excellency, Count von Huelsen, I wish to say right here that the conduct of His Excellency to me was throughout beyond reproach. He advised me to reconsider my resignation and remain in my position as before. But after the preceding occurrences it would have been impossible for me to set foot again in that theater. May the parties who are to blame enjoy the fruits of their unenviable labors. I am very glad to take a well-earned rest. A man who has conducted orchestral concerts for long is scarcely apt to feel content when he is compelled to adapt everything that he considers legitimate and artistic to the wilfulness of singers, frequently not any too musical."

### Julia Hostater's Second Recital

Julia Hostater, the American mezzo-soprano from Paris, gave her second Berlin recital of this season on Saturday last in Bechstein Hall. From a purely artistic standpoint this recital represented, if anything, an improvement over Miss Hostater's previous concert. Coming comparatively unheralded, but with her growing reputation, she attracted a large attendance—a tribute to the power of true art. Many really great artists have made their reputation with a comparatively limited repertoire, but not Miss Hostater, whose powers of manifold artistic expression seem almost inexhaustible. Her programs are not only heterogeneous, but also extraordinarily well adapted to her individuality. Or, possibly, the artist's versatility is such that she is enabled to cope with almost diametrically opposite tasks with relative facility.

Although well acquainted with Miss Hostater as a superior musician it came as a surprise to discover that she was such a splendid Mozart interpreter as she proved to be in her rendition of "An Chloë." It is also praiseworthy that she invariably includes several old English songs of merit in her program. "My Lovely Celia," with its exquisitely lyrical atmosphere, was rendered so simply, yet with such interesting style that the singer's success was forthwith insured for the evening. We also wish to emphasize the artist's excellent enunciation of English. The rest of the program was devoted to Brahms, Wolf, Liszt, Schubert, Debussy and Duparc.

The most appealing characteristics of Julia Hostater's singing in the Brahms group were her admirable phrasing, her superb breath control, her display of a warm but always esthetic temperament and her exceedingly interesting treatment of the rhythm. Personally, I might have preferred somewhat more concentration of the tone and especially in Brahms a more pronounced accentuation of the German, but one is unwilling to cavil at the work of an artist of Miss Hostater's standing.

When the writer arrived in Blüthner Hall the second of this season's "Modern Symphony Concerts" was half over. Ferruccio Busoni has excused himself from further conducting in these concerts, and Iwan

Froebe has taken his place. The initial program number had been Liszt's "Die Töten," funeral ode for male chorus, large orchestra and organ, produced for the first time in Berlin, on the production of which the reports are favorable, although the choral society (Charlottenburger Lehrer Gesangverein) was found rather inefficient as compared with the Blüthner Orchestra. With the interpretation of Dvorak's Fourth Symphony Mr. Froebe proved himself a capable master of details without ever ignoring the general aspect of his task. That more enthusiasm was not awakened must be attributed to the work itself—which I cannot consider as one of the master's best—as also to several irregularities within the orchestra, beyond the control of any guest conductor. Excellent was the rendition of Brahms's old German cantata for male chorus of four parts, "Ich schwing mein Horn," whereas a cavalry song by Cornelius produced a monotonous impression, for which—illogical as it may seem—the conductor was to blame. But with the Debussy Suite for small orchestra, both the conductor and his men gave of their best. Here were color and atmosphere and animated spirit, with musical precision and artistic taste.

### Splendid Conducting by Fiedler

Judging by his work with the Philharmonic Orchestra on Monday, the advent of Max Fiedler in Berlin is to be greeted with joy. I am told that his interpretation of Brahms on the occasion of his first concert, given while the writer was absent from the city, was rather superior to his performance of the other night. Well, Mr. Fiedler must have been splendid indeed to have exceeded what we heard Monday in the Philharmonic. He gave a Beethoven program, introducing it with the "Leonore" Overture, succeeded by the E Flat Symphony, No. 3. We do not hesitate to employ the designation of "master" in speaking of Max Fiedler as conductor of these two works. With his firm control of the orchestra and his absolute knowledge of the score he illustrates his supremely artistic ideas in a style that is frequently fascinating. Nor was this impression impaired by the fact that especially in the "Eroica" Mr. Fiedler evinced an inclination to dwell on details (with the utmost artistic taste, it is true) and thereby emphasize some jeweled phrase at the expense of the consecutiveness of the whole. The finale, however, was rendered with such power that the hearer was transported. Our diagnosis of Max Fiedler is that he is one of the most interesting and fascinating concert conductors of the present day. The remainder of the program, which other duties prevented our attending, consisted of the Fifth Symphony.

At Blüthner Hall the Blüthner Orchestra gave a concert for the benefit of its pension funds under the conductorship of Siegmund von Hausegger, with the assistance of the Royal Kammer Sänger, J. Bischoff, Dr. Matthew Roemer and Sidney Biden. The writer heard the third act of Wagner's "Parsifal," which had been preceded by the Overture to the "Flying Dutchman," the "Siegfried Idyll" and "A Faust Overture." The orchestra's able conductor, von Hausegger, gave us such an artistic rendition of the "Parsifal" music as we have not often heard. Herr Bischoff, as Gurnemanz, in concert, was decidedly superior to the Bischoff whom we have heard on the opera stage. This applies to his tone production and musical precision and phrasing. Dr. Roemer was a rarely musical Parsifal whose not unmanly tenor is admirable in the medium and lower registers when he sings a *mezza forte*, whereas anything resembling a *forte*, especially in the upper tones, is apt to be impaired by an unnatural and forced manner of tone production. Sidney Biden, with his interpretation of *Amfortas*, proved himself a baritone of consequence. His style of singing is profoundly artistic and his baritone is warm and noble. When advice is given him to steady his tone, about all that we can say in the nature of adverse criticism has been said. The members of the Berliner Sängerverein comported themselves very satisfactorily.

Eugen d'Albert gave a piano recital in the Philharmonie on Thursday last. To discuss an artist of the caliber of d'Albert seems unnecessary, but it should be placed on the record that this pianist of pianists played Beethoven's Sonata, Schumann's "Carnaval," "Chiarina," Schubert's Impromptu in F Minor, Chopin's Nocturno in B and the Passacaglia of Bach, stimulating the packed house to such stormy applause as is reserved for only the greatest among artists.

Marie Caslova, the young girl violinist, has been attracting considerable attention of late, and not only her American countrymen and musical enthusiasts are interesting themselves in her, but also, which is of far greater significance for an artist, managers of importance. Thus, the young American violinist has awakened the interest of the concert manager, Emil Gutmann, of Berlin, who is arranging several concerts for her for the coming season, in which the violinist, Arrigo Serato, will act as conductor. Miss Caslova is, furthermore, to be the assisting artist in a number of select concerts in the German provinces.

### Fifth Concert of French Music

BERLIN, Feb. 3.—The fifth concert of modern French music, under auspices of the *Revue Musicale S. I. M.*, on Tuesday last, drew the customarily large attendance. Of the assisting artists the Paris pianist, Ricardo Vines, was especially prominent. One hears a goodly number of excellent pianists in the course of a season, yet a performance of Debussy so well devised technically as M. Vines's interpretation of "Reflets dans l'eau," from the suite "Images" is unfortunately not a very frequent occurrence. A selection from Ravel's suite "Miroirs" showed the artist to be possessed of that compelling dash and absolute finish which mean life for the composition undertaken. The other assisting artist, Helene Pohl, gave only conditional satisfaction. Her soprano is healthy, large and normally utilized, but we missed nobility of tone and culture in its production. She sang a group of songs by Alfred Bruneau. The Loevensohn Quartet again proved its worth by the subtle delicacy of its renditions of compositions by Leo Sachs, de Severac and Roger-Ducasse. M. Vines and M. Loevensohn played a Sonata for Piano and Cello by Roussel, but I doubt whether the meaningless loquaciousness of the work will appeal even to hyperimpressionistic minds.

Mrs. Frank King Clark, known in the concert field as Maude Clark, has returned to Berlin after having been in America for the last few months, where she has met with excellent success in a number of recitals. Mrs. Clark will immediately resume her teaching, being the chief assistant of her husband in all his work.

Hermann Kant, a pupil of King Clark, is at present in Thomas Beecham's company, which is giving a grand opera season at Covent Garden in London. Another King Clark pupil, Vally Friedrich Hoettges, has been engaged to sing the mezzo-soprano part in Verdi's Requiem to be produced in Vienna on February 25 by the Sing Academy of Vienna. The last week witnessed two successful recitals by King Clark pupils—Thea von Marmont in Beethoven Hall and Innah Galli in Harmonium Hall. Another pupil of the American singing teacher in Berlin, Fredy Juel, who gave a very successful recital in this city in January, will give a second concert in Klindworth-Scharwenka Hall on February 6, and, finally, Emma Vilmar, who has just been engaged for the Berlin Royal Opera, sang *Carmen* at the Royal Opera on Sunday, making a splendid impression both with public and press.

Cornelis Bronsgeest, the baritone of the Royal Opera, gave a song recital in the Klindworth-Scharwenka Saal on January 24. The first half of the program was composed of *lieder* by Brahms, Richard Strauss and H. Hermann, the second half of new songs by P. Ertel, Edwin von Strauss, Woykowski-Biedau, and Schmalstich, who was also the accompanist of the evening. Though it was apparent that the singing of simple *lieder* with only a piano accompaniment may present difficulties to one accustomed to the environment of a large opera house, and though many of his tones were spoiled by faulty breath control, Herr Bronsgeest showed himself to be a singer of pleasing personality and great dramatic power, and, to judge by the applause, scored a great success.

On Saturday, January 25, a well-attended violin recital was given in the Sing-Akademie Saal by a young Italian artist named Margherita Rossi. She had the advantage of being accompanied by the Philharmonic Orchestra under the leadership of Camillo Hildebrand. She possesses undoubted talent. O. P. JACOB.

### Organist Kraft on Eastern Tour

Edwin Arthur Kraft, the noted Cleveland organist, opened his tour of the Eastern States with a recital at the Cathedral of St. John the Divine, New York City, on February 17. His tour includes appearances at Vassar College, Poughkeepsie, N. Y., on February 19; Irem Temple, Wilkes-Barre, Pa., February 21; King's Chapel, Boston, February 24; Christ Church, Springfield, Mass., February 25, and Williams College, Williamstown, Mass., on February 27.

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## BEGGING RICHARD STRAUSS'S PARDON

**"Ariadne Auf Naxos" Makes a Münchener Remorseful for Previous Judgments of its Composer—The Opera Called a Masterpiece of Melody, Fancy, Wit and Ingenuity**

MUNICH, Feb. 6.—The day is Ash Wednesday, the time near noon, and the place that part of the Altheimer Eck, where the old Pschorr Brewery is situated. It's raw and cold, and snow and rain contend for the mastery. Unmindful of the weather, a man may be seen slowly walking up and down, ever and anon, looking intently upon a tablet affixed to the second story of a little house on the opposite side of the street. Judging by his nervous manner and the cut of his clothes the rather elderly man is an American. His hair and beard are gray, his ulster is of the same sackcloth color, and the crown of his gray felt hat is covered with ashes.

The tablet upon which his gaze is riveted bears this inscription: "Hier wurde am 11ten Juni 1864 Richard Strauss geboren" (Here Richard Strauss was born on June 11, 1864.)

The perambulating penitent is thirsty, for it's the morning after the midnight during which the ceremony of burying Prince Carnival has been performed. But though he knows that the ground floor of the house where Strauss was born is still devoted to the dispensing of Pschorr Brau—that nourishing, golden-brown species of German ambrosia—he heeds not its alluring nearness. For his soul is full of remorse, and his lips are heard to murmur:

"Oh, Master Richard II, once I loved thee for thy *lieder*, 'The Serenade,' 'Cäcilie' and 'All Souls,' but then thou didst afflict me with the deadly dull 'Domestica' and grieve me with the salacious 'Salomé,' and stun me with the cacophonous clangor of 'Elektra.' And unmindful of the majestic 'Zarathustra' and the prankish 'Till Eulenspiegel,' I began to have doubts—*miserere*—of your genius. But now I have heard

'Ariadne of Naxos' and hence this supplication for forgiveness."

In all seriousness, after the superb performance at the Residenztheater, it seems



Maude Fay, the American Soprano, as "Ariadne" in the Munich Premiere of Richard Strauss's Opera

to me that Strauss has written music which for sheer and sustained beauty has not been equaled since Wagner composed "Die Meistersinger." And though the term illustrative may justly be applied to some of it is likewise absolute music, which may be enjoyed in the concert-room as well as in the theater.

Indeed, unless the composer consents to the excision of the first act of the Molière-Hofmannsthal play I am afraid that not even the most courageous of American managers will risk what is bound to be a very expensive stage production. For even here in Munich at the premiere the end of that tedious first act was greeted with emphatic disapproval. And at no previous Strauss first-night were hisses ever heard.

But as a friend of Strauss's Dr. Alexander Dillman, the critic, has pointed out, there is a way to remedy the difficulty. The

## WAGNER PROGRAM IS STRANSKY'S OFFERING

**Thirtieth Anniversary of Composer's Death Falls on Same Date as Philharmonic Concert**

The thirtieth anniversary of Wagner's death happening to coincide with the date of last week's Thursday evening Philharmonic Mr. Stransky seized the opportunity to commemorate the event with an all-Wagner program. There was no soloist, but a Wagner concert is of itself amply sufficient to crowd the house, and so there was one of the largest audiences of the present season on hand. The program included the "Faust Overture," the "Lohengrin" prelude, a combination of the opening scene and the "Rhine Journey" from "Götterdämmerung," the "Tristan" prelude and "Liebestod," the "Siegfried" "Waldweben," "Flying Dutchman" and "Rienzi" Overtures and the "Parsifal" "Good-Friday Spell." The general arrangement of the program was satisfactory, save that one might have preferred the "Rienzi" number in some other position than after the "Parsifal" music.

On the whole everything was excellently played, even though certain details of execution might have been open to question. But the Philharmonic has played all of these works often enough under Mr. Stransky's guidance to render a more thorough review unnecessary at this writing. While the playing of the orchestra was excellent during the greater part of the concert there were some instances of roughness and some inaccuracies of pitch. There was enthusiasm in abundance. H. F. P.

## Arendrup-Birkerod Recital of Scandinavian Songs

Ellen Arendrup and Holger Birkerod, the Danish soprano and baritone, are to give a joint recital at the Waldorf-Astoria, New York, on the evening of February 28, under the auspices of the American-Scandinavian Society. The Rt. Hon. Constantin Brun, Minister of Denmark, heads the list of distinguished patrons. One of the interesting features of the program will be Scandinavian songs with English translations by Ellen Arendrup, who has dedicated them to Queen Alexandra of England. The two artists will present music which has never or very rarely been heard here in any concert. It includes Norwegian, Danish and Swedish music, some of which will be sung in the original. Both artists have been heard here frequently in concerts and musicales but this will be their first joint recital this season. It will be followed by others in Philadelphia, Washington and Plainfield, N. J. Mr. Birkerod appeared at Aeolian Hall in December with much success.

## IN CHICAGO'S BUSY CONCERT WORLD

CHICAGO, Feb. 17.—A program was given on Tuesday evening of last week in Kimball Hall by the string orchestra of the American Conservatory of Music under the direction of Herbert Butler, at which the chief offering of interest was the "Symphonie Spirituelle" by Hamerik. Two solo violinists who assisted on the program were Mary Hansen, with the first movement of Lalo's "Symphonie Espagnole," and Ruth Ray, who played a miscellaneous group. Melba French, soprano, sang a group of four songs composed by Mr. Butler, which were of special interest. The orchestra contains something over forty members and achieves some creditable ensembles.

The series of musical programs which proved so successful last season at the Illinois Athletic Club have been continued during the present Winter, this week presenting Mr. and Mrs. Frederik Frederiksen, pianist and violinist, and Hans Hess,

cellist, the trio playing selections from Schütt's Walzer-Märchen and Gade's "Novelletten," each member of the trio adding solo numbers.

At the regular program of the Amateur Musical Club on Monday afternoon of last week arranged by Mrs. Clayton F. Summy and Mrs. Harry Lee Williams, numbers were contributed by Edith Clyde, Naomi Nazor, Mrs. Harriet Porter Dietrich and Hazel Huntley. Miss Nazor sang "Love in Spring," by Felix Borowski, and another American composition was MacDowell's "Br'er Rabbit," in a group by Mrs. Dietrich.

A recent program at the MacBurney Studios was devoted to songs by Loewe sung by John Rankl, bass baritone, in which he was assisted by Minnie Cedargreen, violinist, who played the Schubert-Wilhelmj "Ave Maria" and Kreisler's "Caprice Viennois." Some nine of the Loewe ballads were given by Mr. Rankl, including his "Erlkönig," "Archibald Douglas," "Tom der Reimer" and "Edward."

A Saturday afternoon recital given in the

Addison avenue studio of Della Thal by her assistant teacher, Florence Pinckney Knowlton, opened with the Brahms Intermezzo in E Flat Major, and a Capriccio in B Minor, including also Schumann's "Papillons," Debussy's "Reflets dans l'eau" and a Chopin Scherzo. Jennie Pinckney assisted with three vocal selections from Puccini, Johnston and David.

Alma Voedisch has been making an extensive trip through California, booking appearances for the opera lectures of Anne Shaw-Faulkner and Marx E. Oberndorfer, who are in special demand at this time owing to the coming tour of the Chicago Opera Company. Miss Voedisch is also booking engagements for George Hamlin, Henri Scott, Mary Ann Kauffman and the joint recitals of James G. and Sibyl Sammis-MacDermid.

Musical circles in the Middle West were surprised on Lincoln's birthday by the announcement in the Chicago Tribune that Anne Shaw-Faulkner and Marx E. Oberndorfer were to be married that afternoon in Los Angeles at the residence of Mrs. Frederick Fisher, a one-time resident of Chicago and friend of the Faulkner family. The couple have been associated for the last eight years in the joint programs they present under the title of "opera musicale."

A recent Chicago visitor who took advantage of the closing performances of the opera season was Ben Lee Crew of Atlanta, Ga., vice-president of the Atlanta Musical Association and leading spirit in musical affairs generally in the Southern metropolis. N. DE V.

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## BERLIN FESTIVAL PROGRAMS COMPLETE

**Max Fiedler to Join Nikisch and Siegfried Ochs in Conducting April Series of Bach-Beethoven-Brahms Concerts—International Music Pedagogical Congress Set for March 26 to 30**

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, W., February 3, 1913.

THE program of the Bach-Beethoven-Brahms Festival, arranged by the Concert Management Hermann Wolff to take place in Berlin in April has been enriched by the engagement of two additional artists widely known in musical circles. Beside the two conductors already appointed for the Festival, Arthur Nikisch and Siegfried Ochs, a third has been obtained in Max Fiedler, the value of whose services in Berlin music was so much emphasized by the two recent "Brahms Evenings" in which he was conductor. Mr. Fiedler will conduct at one of the orchestral concerts of the Festival, and his program will include among other numbers the C Minor Symphony of Brahms.

The instrumental soloists will be augmented by Bronislaw Hubermann, at the express wish of the Crown Princess, under whose patronage the Festival is being arranged. Hubermann will play Brahms's Violin Concerto.

As already announced, the Concert Direction Wolff has arranged this Festival in connection with the twenty-fifth anniversary of the accession of the Emperor. The complete program will be as follows.

First day, April 22. The High Mass in B Minor, by J. S. Bach.

Second day, April 23. Royal Opera House: "Fidelio." Application for tickets to be made to Concert Management Wolff.

Third day, April 24. Symphony concert: Suite D Major, Bach; Piano Concerto E Flat Major, Beethoven; Symphony No. 1, C Minor, Brahms.

Fourth day, April 25. Chamber music evening: Concerto, C Major, for three violins, Bach; Quartet, C Sharp Minor, Beethoven; Piano Concerto, A Major, Brahms.

Fifth day, April 26. Banquet.

Sixth day, April 28. Symphony concert: Organ Prelude, Bach; Violin Concerto, D Major, Brahms; Ninth Symphony, Beethoven.

Conductors of the festival, Max Fiedler, Arthur Nikisch, Siegfried Ochs.

List of artists: Philharmonic Orchestra, Philharmonie Choir; vocal soloists: Aaltje Noorderwied-Reddingius, Elfriede Goette, J. K. Durigo, Hertha Dehmloew; the opera singers: Felix Senius, Walter Kirchhoff, Dr. Felix von Kraus and J. von Raatz-Brockmann. Instrumental soloists: Frieda Kwast-Hodapp, Eugen d'Albert, Paul Goldschmidt, Bronislaw Hubermann, B. Irrgang, A. Schnabel. The Klingler Quartet.

The first international music pedagogical congress will be held in Berlin from March 26 to 30, in the Reichstag Rooms. The discussion will include, in addition to a number

of special technical questions, the following: "The Social Position of Music Instructors." "Musical Instruction both Private and in the Conservatories." "The School-Singing Question." "The Fight Against Bad Musical Literature."

Besides the delegates of those countries already included in the international musical union, the representatives of France, England, Italy and Russia will assist at these discussions. The following is a list of the discussions arranged up to the present:

A.—QUESTIONS OF GENERAL INSTRUCTION AND EDUCATION: Alfred Westharp, London, "A System for the Training of Musical Feeling." Hela Holtfreter, Berlin, "Calisthenics, in their Relations to German National Art." Dr. Bachmann, Dresden, "Bases and Aims of Musical Training, with special consideration of the Dalcroze Method." Gertrud Grunow, Remscheid, "The Physical Training of the Singer."

B.—"SINGING": Bernhard Kwartin, Budapest, "My Principles for Voice Training and Singing Instruction." Clara Hoffmann, Dr. Ott, Dr. Panconcelli-Calzia, Hamburg, "On the Latest Achievements in the Scientific Art of Singing." Prof. Martin Seydel, Leipzig, "The Elementary Functions of the Attack in Singing and Articulation." Prof. H. Gutmann, Berlin, "How Can the Mathematical Analysis of Tone Serve the Vocal Teacher?" Clara Blumenthal, London, "Instruction in Diction, for English and American Singers."

C.—"SCHOOL SINGING": Prof. Hans Wagner, Vienna, "Singing and Music Instruction in the Teaching Conservatories of Austria." Prof. L. N. Hackl, Budapest, "The Singing Instruction in the National Schools of Hungary. The Music Instruction in the Preparatory Conservatories." Ernest Paul, Dresden, "On the Singing Instruction in the Teachers' Conservatories." S. Surven, London, "On the Tonic-Sol-Fa Movement." F. H. Luthje, Hamburg, "Music in the Higher Schools."

D.—"PROBLEMS IN VIOLIN AND PIANO TECHNIC": Eugen Tetzl, Berlin, "The Twenty-five Theses on the Question of Piano Technic." A. Zachariae, Hanover, "The Aim and Use of Correct Gymnastics for the Pianist." N. Czerkas, St. Petersburg, "The Finger Problem." H. Davidson, Dantzic, "The Employment of the Shoulder-Blade Depression in Violin Instruction, as Advocated by E. Caland."

O. P. J.

## Zimbalist and Alma Gluck Perform for Mrs. Vanderbilt

At a matinee musicale given for the benefit of the Big Sisters in the Children's Court of New York, on February 11, at the Fifth avenue home of Mrs. William K. Vanderbilt, the soloists were Alma Gluck, of the Metropolitan Opera, and Efrem Zimbalist, violinist, with Arthur Rosenstein and Eugene Loutsky, accompanists. Mr. Zimbalist opened with Vivaldi's Concerto. Mme. Gluck sang five songs, an aria from "Orestes," Gluck; an anonymous setting of Ben Jonson's poem, "So Sweet Is She"; "Psyche," by Paladilhe; "La Bergère aux Champs," by Weckerlin, and Strauss's "Einkeh." Mr. Zimbalist played a Slavic dance of his own, Grieg's "Humoresque" and Chopin's "Minute Waltz." Mme. Gluck gave five songs from the compositions of Rimsky-Korsakoff, Rachmaninoff and Moussorgsky. As an encore she sang "My Laddie," and in response to the applause that followed gave Massenet's "Elégie," with an obbligato by Mr. Zimbalist and with Mr. Rosenstein at the piano.

## Baritone Wilcox in Colorado Concert

BOULDER, COL., Feb. 8.—The Friday Musical Club presented an excellent program on Friday evening, with John C. Wilcox, the Denver baritone, taking the place of John Barnes Wells, whose recital has been postponed until Easter. Mr. Wilcox was assisted by Mrs. George Spalding, cellist; Mrs. A. R. Peebles, pianist; Howard S. Reynolds, violinist, and the club chorus. Mr. Wilcox used his pleasing baritone with skill in "Vision Fugitive," from "Hérodiade"; "Im Herbst," by Franz; Schumann's "Ich Grolle Nicht," "The Pretty Creature," an old English song; Harriet Ware's fascinating "Mammy Song"; Cadman's "As in a Rose Jar," and La Forge's "To a Messenger." The assisting instrumentalists were heard effectively in a César Franck trio, while the chorus added three worthy numbers, and Mr. Wilcox provided a final climax with Huhn's "Invictus."

E. T. A.

## The Operatic Novelties of Italy

ROME, Feb. 1, 1913.—Among the new operas to be produced during the present year are the following: "Nero," by Arrigo Boito (Scala); "Parisina," by Mascagni; "Fedra," by Pizzetti (Costanzi); "Giulietta e Romeo," by Mancinelli; "Prometheus," by Leoncavallo; "Mirra," by Domenico Aaleona; "L'Ignota," by F. Santoliquido; "Mobita," by A. Franchetti; "Francesca da Rimini," by Zandonai; "Il Miracolo," by Lascetti; "Equale Fortuna," by V. Tomasini (Costanzi); "Arabesca," by D. Monleone (Costanzi); "Marie Victoire," by Respighi; "Amore di Tre Re," I. Montemizzi; "Elixir di Vita," by A. Lozzi; "La Bisbetica domata," by G. Fino; "I fuochi di S. Giovanni," by E. Camussi and (title unknown) by Francesco Alea.

G. A. SINCLAIR POOLEY.

## "Rigoletto" to Dedicate San Francisco's New Opera House

It has been decided that Verdi's "Rigoletto" shall be the opera to dedicate San Francisco's new Tivoli Opera House, erected on the site of the old Tivoli, on March 12 next. The opera will be presented by the Chicago-Philadelphia Opera Company, with Mme. Tetrazzini as Gilda, the part which she sang at the old Tivoli when she made her debut in America. The company will give seventeen performances in San Francisco and will also, as previously announced, visit Los Angeles, Portland, Ore. and Seattle. The Chicago-Philadelphia company opens its Western tour with four performances in Dallas, Tex., on February 28 and March 1.

## Composition of Mme. Hopekirk Played in Providence Pupil's Recital

PROVIDENCE, R. I., Feb. 14.—A piano recital was given on Tuesday evening in Steinert Hall by Edith Gyllenberg, who, since her graduation from the Music School, has pursued her studies with Mme. Helen Hopekirk, of Boston. Miss Gyllenberg's playing was brilliant and she added to the favorable impression made at her last recital. After her playing of the Liszt Sixth Rhapsody she was recalled to the stage again and again and as an encore she played with much skill "Sundown" by Mme. Hopekirk.

G. F. H.

## Clara Butt Cancels Milwaukee Engagement

MILWAUKEE, Feb. 15.—Mme. Clara Butt, the English contralto, who was to have appeared in the Auditorium on Tuesday evening with Kennerley Rumford, baritone, has been forced to cancel the engagement owing to a cold contracted while appearing in Canada. Loudon Charlton, her manager, will rearrange her itinerary and local music-lovers hope for an engagement.

M. N. S.

## THE KNEISELS AUGMENTED

### A Quartet in Only One Number of Their Last New York Concert

In only one number of their program at Aeolian Hall, New York, Tuesday evening of last week were the Kneiseles actually a quartet. Their offerings comprised the Bach Concerto for two violins, with an accompaniment of six violins, viola, cello and double bass, and Svendsen's Octet in A for four violins, two violas and two cellos. The assisting artists in these works were Louise Bostleman, Elias Breeskin, Samuel Gardner, Sascha Jacobsen, Conrad Held and Robert Toedt, violinists; Leo Schulz, cellist; Joseph Kovarik, viola, and Ludwig Manoly, double bass. The only quartet of the evening was Schumann's in A Minor.

It was a pleasure to hear for a change works of a larger instrumental plan and the large audience testified to this in the warmth of its enthusiasm. The Bach Concerto, though familiar through its performances, at orchestral concerts gains not a little by such intimate surroundings as those in which the Kneiseles are able to present it. Mr. Kneisel and Mr. Letz played it with rare artistic feeling and insight into its beauties. In the final movement the Hellmesberger cadenza was used and its execution was marked by much brilliancy on the part of both players. The Svendsen work, with its Scandinavian coloring and melodic fascinations, was welcomed with pleasure. This, as well as the glorious Schumann Quartet, was given with smoothness and finish.

## Fischer-Bennett Sonata Recital

Elsa Fischer, a pupil of Arno Hilf and Sevcik, and Mrs. William Mason Bennett, pupil of Edward MacDowell and Adele aus der Ohe, will give a sonata recital at Aeolian Hall, New York, on February 24.

The Vienna Society of Music Lovers has been celebrating its centenary with a week of concerts conducted by Franz Schalk.

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**\$70,000 WEEKLY PAYROLL AT METROPOLITAN**

THAT art, however high, has its material side is easily proved by facts and figures, as each week of the season the Metropolitan Opera Company pays to its force not less than \$70,000. This represents mere "running expenses," to employ a business term. It does not include "rent," for the directors of the Metropolitan Opera Real Estate Company, that owns the building, have the use of the thirty-four parterre boxes in lieu of receiving rent from the Metropolitan Opera Company.

So the \$70,000 is simply for services rendered by stars, orchestra, chorus, ballet, stage hands and the allied bands of workmen who toil to make opera possible here under the direction of Mr. Gatti-Casazza. Hidden away in a second story office on the Thirty-ninth street side of the Metropolitan is the office of Frank Garlich, assistant treasurer, who reads contracts and signs checks for the principals.

Mr. Garlich will never talk business to a reporter. But by the process of guessing, addition, multiplication and division, a New York Herald man arrived at the conclusion that the bank balance of the company is maintained somewhere in the neighborhood of \$300,000. This money, paid in by subscribers, is deposited in the bank and drawn upon for expenses, additional sums being deposited from day to day.

"My greatest trouble," said Mr. Garlich to the Herald, "is to get some of the principals to call for their checks. I make them out on the night of the performance, and they stop at my office to get them—some come that very evening, while others apparently forget all about it. I don't wish to mention any names, but some of our prima donnas seem to have an awful time recalling that there are thousands of dollars waiting to be called for. Why, at times I have checks enough to start a small business piled on my desk waiting for artists to claim them. Don't ask me the amounts, but say about \$15,000 worth of checks sometimes await owners for weeks at a time. I finally have to remind the owners to please call and relieve me of them."

All the "paying off" process is attended to by Aime Gerber, who, excepting as regards the principals, has been active in the executive department of the Metropolitan for fifteen years.

The orchestra musicians are paid every Monday evening, just before the performance. Mr. Gerber shoulders his stack of envelopes and a receipt book and stations himself at the head of the runway that leads from the musicians' room to the orchestra pit—"Fiddlers' Alley," they have named it. As each musician passes he receives his week's pay and signs a receipt. The weekly salary of the orchestra is about \$6,500.

In much the same manner the ballet and chorus are paid, save that their day of

jubilation is Saturday, before noon. The weekly salary list of chorus and ballet is about \$3,500.

Then there is still a separate payroll of employees in the scenic, wardrobe, property, electric and carpenter departments and stage hands, who are paid on Tuesday, the weekly salaries totaling nearly \$4,500.

In addition to these disbursements there come from time to time during the season demands for payments for new productions, costumes and properties. As such payments at times total as high as \$80,000 it is easy to see why the Metropolitan needs so large a bank account. And it also is easy to see why, despite phenomenally large subscription and "capacity" houses, there cannot be much thought of profit.

But shades of Abbey, Schoeffel and Grau—think of a payroll of \$70,000 a week for the mere giving of opera! Times have changed.

**MME DE PASQUALI SINGS BRILLIANTLY IN DENVER**

**Varied Program Much Liked at Her Recital—Genée Dances to Big Audiences—Local Artists in Concert**

DENVER, Feb. 8.—Mme. Bernice de Pasquali, the brilliant soprano who so charmed the Denver public when she appeared in our last Spring Festival, returned last Monday evening to sing a recital at Trinity Church, under management of J. H. K. Martin. The audience was not great in numbers, but was demonstrative in manifesting its enthusiastic admiration of the singer. Mme. Pasquali was in splendid voice and it seemed to me that her vocal art has mellowed and gained refinement since she was last heard here. Her program included the Thomas Mad Scene from "Hamlet," songs of the 16th and 17th centuries, a group of French and German songs and a generous group representative of American composers. In the brilliant and florid songs Mme. Pasquali was highly successful, as also in playful "character" songs. Her command of tone color is scarcely varied enough to make her an ideal recitalist; she is not a *lieder* singer. But she atoned by great brilliancy, fluency of execution and a contagious enthusiasm. Lawrence Kilbourne Whipp, the gifted young Denver accompanist, assisted Mme. de Pasquali at the piano and proved a highly efficient associate.

Genée, that fairy sprite of the dance, delighted two great audiences at the Auditorium on Monday and Tuesday evenings of this week. Manager Slack executed a coup in bringing this bewitching dancer and her associates. The receipts of the two nights exceeded \$4,000. There is nothing appropriate to a description of Genée's dancing that has not already been said. It is sufficient to record that her ethereal art aroused

much the same enthusiasm in Denver that has prevailed in other cities so fortunate as to be included in her itinerary.

The Denver Athletic Club has recently inaugurated fortnightly Sunday evening concerts, under direction of Fred A. Baker. Last month Mr. Baker's excellent chamber music orchestra, assisted by Marie Brenkauss, our *petite* and brilliant soprano, gave a snappy program that was enjoyed by a large number of the club's members. Last Sunday evening Mrs. Baker's orchestra—Mrs. Baker, violin; Miss Prior, cornet; Mrs. Spalding, 'cello, and Miss Hull, piano—gave the concert, assisted by John C. Wilcox, baritone, and Mrs. Wilcox, accompanist. Mrs. Baker's little orchestra plays with rare finish and was enthusiastically received. Mrs. Baker and Miss Prior earned encores for their solos, and Mrs. Spalding, who is not only an accomplished 'cellist but also possesses a mellow and appealing contralto, sang a group of songs. Mr. Wilcox was obliged to add extra numbers after each appearance.

The Tuesday Musical Club gave its second evening concert of the season last week, introducing the excellent chorus under direction of Hattie Louise Sims and several local soloists.

At the monthly banquet concert of the American Music and Art Society, held at the Albany on the 6th, the Trio, Op. 1, by that precocious German lad, Erich Korngold, was played by Dr. Dvorak, violin; Mrs. Spalding, 'cello, and Mrs. Eells, piano. The complex and ingenious work aroused wonder and admiration. It is almost unbelievable that such a work could be the product of a boy in his ninth year. Wanda Gottesleben earned hearty applause by her singing of unhackneyed songs by Strauss, Wolf and Brahms. Miss Lamont was her accompanist. La Veta Bertschy was well received for her performance of piano solos by Cyril Scott and Gabrielowitsch, and John C. Wilcox, baritone, accompanied by Mrs. Wilcox, brought the program to a close with a group of songs by American composers, "Ah, Love, but a Day," Protheroe; "Mammy's Song," Ware; "Inter Nos," MacFayden, and "To a Messenger," La Forge. It was the first Denver performance of the MacFayden and La Forge songs, and they were apparently very much liked. By request Mr. Wilcox repeated the gripping "Inter Nos."

The fate of our grand opera season is still a bit in doubt. A considerable sum was pledged by guarantors, but not the full amount asked by Mr. Dippel. It is expected that the Chicago impresario will nevertheless bring his company to Denver for the smaller guarantee fund offered, plus the assurance that this public will respond generously at the box office. J. C. W.

**Large Birmingham Audience for Scharwenka**

BIRMINGHAM, ALA., Jan. 23.—A large audience greeted Xaver Scharwenka in his piano recital on the 20th at the Jefferson Theater. On the program were compositions by Chopin, Liszt, Beethoven and the pianist himself. He was warmly received for himself of course, but added interest was taken in his Birmingham visit because of Mrs. William Gussan, a pianist who ranks with Mrs. Aldrich in local popularity and who studied for two years with Scharwenka in Berlin. L. A. R.

**Brooklyn Girl Wins \$3,000 Music Prize**

A Brooklyn school girl, Helen Ruth Maschmedt, eighteen years old, has won a competition for \$3,000 to be used for tuition at home and abroad in preparation for grand opera. The money is the gift of a wealthy New York woman and the competition was originally devised to bring to light a promising tenor. Miss Maschmedt had about a hundred competitors, men and women. She is a church soloist and also an accomplished violinist. The competition was in general charge of Sergei Klibansky, the New York teacher.

Vincent d'Indy is writing a new opera, "Saint Christopher," to be produced in Paris next year.

**MISS MICHELSON A PIANIST OF WORTH**

**Advance Scepticism Yields to Enthusiasm at Her New York Debut**

Henrietta Michelson, a young American pianist, appeared in recital in Aeolian Hall, New York, Wednesday afternoon, February 12, in the following program:

Sonata, Schubert; Toccata and Fugue, Bach; Prelude—Aria—Finale, César Franck; Intermezzo, Capriccio, Brahms; Impromptu, Ballad, Chopin; Moths, Gigue, Florida; Etude, Liszt; Etude en form de Valse, Saint-Saëns.

In a season in which almost every week marks the debut of a new pianist and in which very little in the way of real talent is offered, one listens to a recital by a new aspirant with some scepticism. In this case, doubt speedily gave way to interest and interest to enthusiasm as the program progressed.

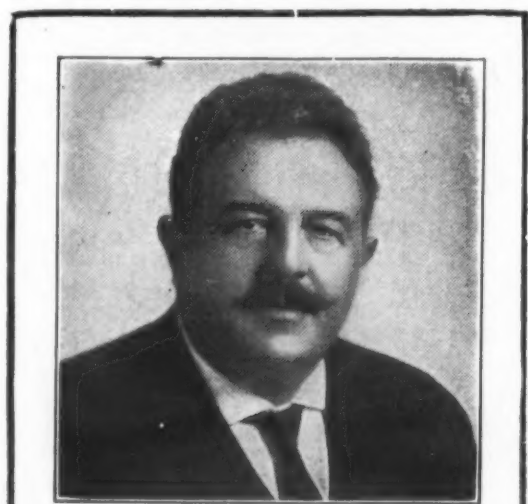
Miss Michelson possesses a sure technic and a more than respectable command of tone color. Her tone is full and round, adequate in fortissimo passages and charming in the more delicate ones. From a musical standpoint she is better equipped for works in modern style and content than for Bach. Her Toccata and Fugue

Photo by Mishkin  
Henrietta Michelson

was played with clarity and with good style, but the preceding Schubert Sonata and the Franck Prelude, Aria and Finale were done so much better as to make the Bach seem a trifle colorless.

The Schubert sonata is a charming though not a great work, and there is no reason why it should not be heard occasionally. It offered the player an excellent chance to display her command of tone color, an opportunity of which she fully availed herself. The Franck proved her to be an artist with a much greater command of the resources of the instrument than might have been expected from the first two numbers.

In her group of Brahms and Chopin Miss Michelson showed herself to be a recitalist of excellent qualities. These compositions were played with good technic and musical qualities and with such an authoritative grasp as to win much applause. Two short numbers by Florida, salon music of the better type, sufficed to display a commendable fleetness of fingers. In the Saint-Saëns Valse Etude the player showed great brilliancy and brought the recital to a close with such an exhibition of good pianistic qualities that she was recalled many times and compelled to add more to the long program. This recital must take its place as one of the interesting ones of the season.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

THE organist and choirmaster who is in search this year for a new Easter cantata will not have to look far, for Charles Gilbert Spross's "The Glory of the Resurrection" will fill his want admirably. It appears from the John Church Company, which firm issues all his compositions.

Mr. Spross has chosen a text compiled by Frederick H. Martens, a text which is of the proper nature for this kind of a work. The major part of it is freely arranged with excellent taste from Scripture, but there are portions, such as "The Miracle of the Garden," where Mr. Martens has written original verse of decided worth, verse that shows his admirable gifts in ecclesiastic as well as in secular poetry, a field in which he has accomplished much.

The cantata is for the usual solo voices, soprano, alto, tenor and bass, chorus and organ and it is interesting throughout. From the opening organ prelude Mr. Spross has written with a firm grip and has put to his credit a work of admirable qualities. The opening bass solo, "I Am the Light of the World," is given out on a theme which the composer develops throughout the cantata and which he presents in varied harmonization with telling effect at important places in the work.

The part-writing is musicianly, while the treatment of the solo voices is exemplary. Mr. Spross, whose reputation has been made chiefly as a writer of successful songs in addition to his excellence as a pianist and organist, knows what is effective for the voice and he has shown it here most convincingly.

Notable among the choruses are "I Am the Living Bread," "For He Shall Be Delivered," somewhat fugal in character, "Lift Up Your Heads," and the triumphant final, "The Lord Is Risen Indeed." Two solo quartets of rare beauty are "In the Sepulchre in the Garden" and the "For Our Light Affliction," both unaccompanied. It is difficult to single out solo sections, though the soprano air "But We See Jesus," the alto "God Is Not the God of the Dead," "The Son of God" for tenor and the "Behold, Behold" for bass are especially noteworthy.

There is an abundance of good melodic writing in the work, supplemented by a harmonic variety not frequently found in the church cantata of the day. Mr. Spross has done a work that cannot fail to win the regard of organists throughout the country, for he has written sanely, with due respect to tradition and yet with a freedom of style and expression that stamp him a musician of decidedly individual gifts.

"THE GLORY OF THE RESURRECTION." Cantata for chorus of Mixed Voices, Solos and Organ. Music by Charles Gilbert Spross. Text by Frederick H. Martens. Published by the John Church Company, Cincinnati, New York and London. Price 75 cents.

GEORGE F. BOYLE seems to show some new individual point in every new work he produces. In four piano pieces, a Berceuse, Serenade, Waltz and Romance just issued by the Schirmer press he is at his best and strikes many novel and ingenious effects.

The Berceuse is sad, filled with a tender pathos with an infinite appeal in its shifting scheme. It is happily free from any conventional cradle-song attributes and is more like an elegiac song than anything else. In sharp contrast stands the Serenade, typically French in spirit and in color. Mr. Boyle has very decided ideas about how one strums one's guitar, for his accompaniment to his perfectly captivating melody is original to the last degree.

In his Waltz, which is not a banal salon piece, Mr. Boyle has written with much charm. But it is in his Romance that he reaches a plane of inspiration which is comparable to his wonderfully fine Piano Concerto. This is a poem that its composer would do well to score for orchestra, for he has the material there and it would be very welcome in orchestral garb. It is rich in melodic fertility and is strongly emotional.

Mr. Boyle's work ranks with the best produced in America to-day. He writes for the piano with a firm knowledge of its possibilities and also of its limitations. These four pieces are fully modern to the core and yet they breathe no suggestion of a pose. Mr. Boyle has modernity in his power; he can do with it what he wants.

†BERCEUSE, SERENADE, WALTZ, ROMANCE. Four Compositions for the Piano. By George F. Boyle. Published by G. Schirmer, New York. Prices 60 cents each the first two; \$1.00 and 75 cents each the others, respectively.

IN the new publications of Novello & Co., Limited, there are a number of songs that deserve more than passing attention. Conspicuous among them are John Pointer's "When All the World Is Young," C. F. Draper's "When Day Is Done," Howard Carr's "Song of the Fugitives," a vocal waltz, "The Smile of Spring," by Percy E. Fletcher, H. Arnold Smith's "Come Back" and Noel Johnson's charming "A Roundel." There are also Henry Coates's "Longing," F. Cunningham Woods's "A Question" and "Pussie's Day," Joseph Adams's ballad, "I Wonder."

In the series of "Novello's School Songs" comes a volume of "Folk Songs for Schools," arranged by R. Vaughan Williams. These are nicely arranged and are published with the tonic sol-fa notation as well as in staff. A cantata for children also appears called "Mice in Council" by W. McNaught. There is much charming music in it and it is written with an excellent knowledge of the voices by which it is to be sung.

NEW SONGS FOR A SOLO VOICE, WITH PIANO ACCOMPANIMENT. "When All the World Is Young." By John Pointer. "A Question, Pussie's Day." By F. Cunningham Woods. "The Smile of Spring." By Percy E. Fletcher. "Song of the Fugitives." By Howard Carr. "Longing." By Henry Coates. "Come Back." By H. Arnold Smith. "When Day Is Done." By C. F. Draper. "A Roundel." By Noel Johnson. "I Wonder." By Joseph Adams. Price two shillings net each. "Folk Songs for Schools." Arranged by R. Vaughan Williams. Price ninepence. "Mice in Council." Cantata for Children's Voices, with Piano Accompaniment. By W. McNaught. Price

one shilling. All published by Novello & Company, Ltd., London; The H. W. Gray Co., New York.

THREE other new songs are "To a Portrait" by Beatrice Parkyns, a pleasant song in ballad style; "The Kitten," by Henry J. Lautz, a harmless bit of writing; and a new song by the gifted G. Marschal-Loepke called "A Thousand Flowers." The composer has handicapped herself with a most conventional poem by Fred G. Bowles, a "lyric-writer" almost inhumanly prolific and the song is therefore not up to this composer's high standard.

"TO A PORTRAIT." Song by Beatrice Parkyns. "THE KITTEN." Song by Henry J. Lautz. "A THOUSAND FLOWERS." Song for a High Voice. By G. Marschal-Loepke. Published by the Boston Music Company, Boston, Mass. Prices, 60, 50 and 50 cents respectively.

A SET of "Fünf Intermezzi" for piano solo by Hermann Buchal, op. 17, are issued by the German publishers, Ed. Bote & G. Bock, Berlin, not because their composer calls them what he does and omits giving them specific titles are they to be called Brahmsian but rather on account of their style, which is distinctly that of the great German composer. Particularly interesting are the second *Allegro Scherzando* and the fifth *Ruhig bewegt*. They all show superior musicianship and are worthy from the standpoint of serious music.

"FÜNF INTERMEZZI." For the Piano. By Hermann Buchal, opus 17. Published by Ed. Bote & G. Bock, Berlin. Price M. 1 each.

## PERSINGER'S SECOND RECITAL IN NEW YORK

Despite Attack of Grippe Young Violinist Again Displays Admirable Qualities

Louis Persinger, the young American violinist, was heard for the third time this season in recital at Aeolian Hall Thursday afternoon of last week. In spite of the fact that he was suffering from an attack of grippe he played a program that was both long and taxing. It included Handel's E Major Sonata, Mozart's E Flat Concerto, César Franck's A Major Sonata, the Desplanes-Nachez "Intrada," Grétry's "Danse Légère," Kreisler's arrangement of the Pugnani "Prélude and Allegro," the Schubert-Wilhelmj "Ave Maria," Zimbalist's "Hebrew Air and Dance" and the Wieniawski-Thibaud "Saltarelle." The elimination of either the Handel or the Mozart work would have been a wise move for the duration of the program was somewhat excessive.

Considering that Mr. Persinger was laboring under the stress of indisposition his playing was most commendable. Its principal drawback by contrast with his previous performances was a certain roughness of tone quality, a flaw which must certainly be regarded as attributable to temporary causes, since absolute smoothness has hitherto stood out as one of the most pronounced characteristics of his tone. The elegance of his style and his charm and refinement of expression were as strongly in evidence as usual. Among the best things he did were the Desplanes-Nachez "Intrada," which he played with a fine breadth of manner, the "Ave Maria," which was poetically moving, and the splendid Franck Sonata. He showed himself exceptionally successful in comprehending the emotional substance of this hauntingly beautiful work which, despite its frequent allusions to "Tristan," has yet so potent an individuality of its own.

Samuel Chotzinoff played the accompaniments with skill and taste. H. F. P.

## Chicago Pianist in Grand Rapids

GRAND RAPIDS, MICH., Feb. 1.—Clarence Eidam, pianist of Chicago, was heard in recital here yesterday, his success a year ago when he gave a recital for the St. Cecilia Society having resulted in his re-engagement. Mr. Eidam, who has a remarkable technique, does not make his audience "see the wheels go round" by emphasis on this fact. He places the spirit of the compositions he plays always first. During the last year Mr. Eidam has studied abroad and has attained more poise and maturity.

In the regular fortnightly musicale of the Syracuse, N. Y., "Morning Musicals" the singing of Professor Richard Calthrop and the playing of Louise Love, of Wells College, were special features.

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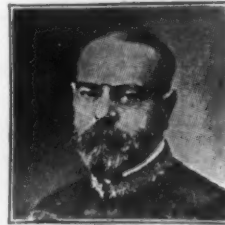
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## COMPOSERS IN PARIS'S AMERICAN COLONY

PARIS, Feb. 4.—The American music colony is growing rapidly in importance. Its principal elements used to be Americans who came here to study and American singing teachers around whom gathered music lovers, who formed the nucleus of what has grown to be the most important foreign colony of its kind in this city. The musical life of our colony was not complete, however, until the advent of the American composer.

Among the best known American composers now residing in Paris may be classed Sebastian B. Schlesinger, whose works are known both in Europe and America; Walter Morse Rummel, the husband of Harold Bauer's noted disciple, Thérèse Chaigneau, and the composer of many works which have attracted much attention by their striking originality and the deep study which they reveal; Campbell-Tipton, whose vigorous, highly-colored brush has given us compositions, looked upon by many as truly characteristic of the American "red-blood" school and of whose works a well-attended concert was given last month under the auspices of the International Music Union of Paris, and John Parsons Beach, who studied orchestration under Professor Jédalge, of the Conservatoire National de Musique, and who is a composer of rare talent. In another field MacDowell's piano composi-

tions have found a most brilliant exponent in Thuel Burnham, the pianist virtuoso.

Although not exclusively a composer by profession, George E. Shea is the author of several works which have attracted particular attention. His distinguishing characteristic is his rare gift of writing his own words to his music and he wields his pen with equal skill, both in French and in English verse. His melody, "The Jester's Drinking Song," both in French and English verse, was very popular here last Winter. Other favorites among his songs are "Soir de Décembre" and "Malgré Toi." "Carmina Princetonia," published by Schirmer, New York, of which many copies are circulating in Paris, contains the Princeton chorale, "Oh! Princeton, Stately on the Hill," the words and music of which are by George E. Shea. Mr. Shea, himself a Princeton '86 graduate, counts many friends in the American colony as well as in French circles, for he was the first American male singer to appear on the operatic stage in France. His wife, Céline Bonheur, is a contralto of great repute with an eloquent career behind her. Mr. Shea has abandoned the operatic stage and has devoted himself to developing in younger singers the love and aptitude for the profession to which he has devoted such a great part of his life. He has some fine voices among his pupils and will present them in a musicale this month.

D. L. B.

## Salt Lake Audience Under Godowsky's Spell

SALT LAKE CITY, UTAH, Jan. 29.—For the recital of the Master-pianist, Leopold Godowsky, last Monday, there was a capacity audience which was held completely spellbound and was vociferous in its applause. Mr. Godowsky opened his program with the Beethoven Sonata, Op. 81, followed by the "Songs Without Words," by Mendelssohn. Then came the Brahms Paganini Variations, music that makes the highest technical demands upon the player. Godowsky's own "Renaissance," free adaptations from compositions of Corelli, Rameau, Dandrieu and Loeilly and his "Metamorphoses" of Strauss's "Künstlerleben" were evidences of his mastery of the art of instrumentation. His rendition of the Chopin B Minor Sonata was remarkable. The Liszt group included "Au bord d'une source" and Concert Study in F Minor. The recital was given under the auspices of the Utah Conservatory of Music and the Graham Music Bureau. Z. A. S.

## "Sing and Grow Hungry"

The famous old saying, "Laugh and grow fat" has a splendid running mate, says the New York American, in "Sing and grow hungry." No less an authority

than Dr. Cyril Horsford of the Royal Hospital, London, having made a study of singers, and also of the effects of singing upon people who were not, until he began his experiments, in the habit of singing, declares that he is certain that singing is a great aid in increasing the appetite. It makes the mind brighter, and tends to happiness, and happiness means a better enjoyment of food. Of course, too, there is a physical as well as a mental reason. This is mainly in the deep breathing. One cannot sing without taking deep breaths. Deep breathing, as every one knows, clears the lungs and increases the circulation. The proper increase of the circulation calls for more fuel for the body. Food, of course, is the "fuel" nature calls for.

## Railroad Sued for Delay in Delivering Orchestra's Instruments

MILWAUKEE, Feb. 15.—A suit has been started in the circuit court here by Jacob Altschuler, representing the Russian Symphony Orchestra, against the Atchison, Topeka & Santa Fé Railway for the alleged failure to ship the orchestra's musical instruments to this city in time for the scheduled concerts. The matinee, on May 30, 1911, was postponed because of the delay, and the promoters feared to sell tickets

for the night performance because the instruments failed to arrive until 7:45 o'clock. Altschuler and the A Capella Choir of Milwaukee are joint plaintiffs and ask \$3,000 damages. M. N. S.

## THUEL BURNHAM'S TEACHING

## Pupils of Paris-American Pianist Winning Many Successes

PARIS, Jan. 30.—So much is continually being written about Thuel Burnham, the virtuoso pianist, that the general public can hardly be aware that his studio is one of



A Paris Snapshot of the American Pianist, Thuel Burnham

the busiest in Paris and that he is occupied as a teacher almost to the limit of his time. Burnham pupils occupy prominent positions throughout the United States as well as in Europe. In America Mr. Burnham has pupils at the head of conservatories in Tennessee, Texas, Missouri and Oregon.

Addie Givens Wynne, one of Mr. Burnham's virtuosi pupils, has been concertizing with success in the Middle Western States this Winter. Mrs. John McArthur, another Burnham pupil, president of the "Thursday Musicales" of New York, has just played with brilliant effect the Schubert "Forellen" Quintet with the Kneisel Quartet of New York. Two very promising pianists of the Burnham studio this Winter are Marguerite Kroeger, of Kansas City, and Laura Ingalls, of New York, who will be heard in recitals in Paris in the early Spring.

So many requests for lessons during the Summer have been coming to Mr. Burnham, especially from American teachers and concert players whose only coaching time is in the Summer, that he has been persuaded to remain in Paris all next Summer.

## SEATTLE ORCHESTRA IN A SPIRITED CONCERT

Mme. Hesse-Sprotte, Local Soprano, an Admired Soloist—Godowsky Gives a Recital

SEATTLE, WASH., Feb. 10.—The third regular concert of the Seattle Philharmonic Orchestra, John M. Spargur, conductor, was given recently at the Metropolitan Theater. Mme. Hesse-Sprotte, dramatic soprano, and Albany Ritchie, violinist, both local artists, were soloists. Mr. Spargur's men showed splendid form in Mozart's "Magic Flute" overture, which opened the program, and obtained excellent results in Guiraud's "Danse Persane," a novelty brought out at last year's concerts. Tchaikowsky's "Nutcracker Suite" was given with much delicacy of treatment and afforded Mr. Spargur an opportunity for bringing the finer possibilities of his orchestra to light.

Mme. Hesse-Sprotte sang superbly a Scene and Aria from Mrs. H. H. A. Beach's "Marie Stuart." The composition is inscribed to Mme. Sprotte and its hearing proved to be a brilliantly orchestrated work of great beauty. Mme. Sprotte also sang Handel's aria, "Arminda dispietata." Albany Ritchie, who has been concert-master of the organization for the past two seasons, achieved success in his playing of Lalo's "Symphonie Espagnole." His playing of the work was musicianly and finished and brought forth much enthusiastic applause.

Leopold Godowsky was heard lately in recital at the Moore Theater under the auspices of the Ladies' Musical Club. Mr. Godowsky played a program of unusual proportions including a Beethoven Sonata, Op. 81, the Paganini-Brahms Variations, the Chopin Sonata in B Minor and Ballade in G Minor, a Liszt group, and his own Symphonic Metamorphoses on Strauss's "Künstlerleben." Mr. Godowsky held his audience bewildered by the ease with which he negotiated technical difficulties which abounded in his program. At the close of the program he added the Liszt "Campanella."

The last of the Donner Ensemble Concerts was given on Wednesday evening. Mr. and Mrs. Max Donner gave an admirable reading of the "Kreutzer" Sonata. Their work was characterized by a fine feeling for ensemble on the part of both artists and lacked nothing in variety and shading. Mr. Donner's solo numbers were the Gluck-Wilhelmj Melody, a Bach Gavotte and the Paganini-Auer Caprice. The Pacific Northwest Concert Company, composed of Grace Bradley-Tallman, soprano; Mme. Hesse-Sprotte, contralto; Neal Begley, tenor, and Charles Derbyshire, baritone, gave a splendid performance of Liza Lehman's "Persian Garden." The quartet is especially well balanced and its work is a delightful feature of the concert. The solo parts were well taken and the soloists accorded much applause. Walter G. Reynolds accompanied the quartet most adequately. C. P.

## Giants of the Metropolitan

If Frederick the Great were alive he might now successfully make a requisition on the Metropolitan basses for his regiment of grenadiers, suggests H. E. Krehbiel in the New York Tribune. Hinshaw, Ruysdael, Braun, Buers and Witherspoon would meet all his requirements as regards stature. After the misadventures of "Die Meistersinger" and "Tristan" it is a comforting reflection that there need be no apprehension of a shortage of giants for the "Nibelung" dramas. Luckily, our basses fill the bill not only physically, but artistically.

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## Stradivarius 'Cello Sells for \$1,200 in Philadelphia

PHILADELPHIA, Feb. 12.—Two Stradivarius instruments were disposed of to-day at a public sale of the Mendelssohn collection of Chicago at the Philadelphia Art Galleries. One was a violin which went for \$1,050, and the other was a 'cello which brought \$1,200. A Stainer violin was bought at \$430, a Guarnerius violin at \$850 and a Nicolas Amati at \$132.50. A Tourte bow went for \$30 and an old French bow for \$32.

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## POSSIBILITIES OF THE ABORN OPERA IN ENGLISH PLAN

By ROBERT GRAU

VIEWING the matter from every standpoint, and assuming that it is the distinctly musical public that is to be appealed to, I am inclined to the belief that for the moment the opera-in-English movement would best be launched by just such a *modus operandi* as that which is contemplated by the Messrs. Aborn and in which they are to have the moral and financial aid of Felix Isman, a successful real estate magnate, who often finances musical and theatrical undertakings and who usually is identified with dividend-paying enterprises.

After all, what is most needed to popularize in modern times a species of opera never wholly abandoned is the equipment of an organization of about the same caliber as that which was directed two generations ago by Carl Rosa and afterward by C. D. Hess, and these for a period of twenty years were a sight draft on the public purse. Carl Rosa died a rich man. Mr. Hess, however, lost his large profits from opera in English in ventures of a theatrical nature.

Messrs. Pratt and Wetherill made fortunes with opera in English in this country and everybody knows that the Moody-Manners organization, which succeeded the Carl Rosa Company, is not only one of the most profitable of European amusement syndicates, but again and again its productions of grand opera, including the works of Wagner and the most modern composers has been favorably compared with the Covent Garden presentations without allowance for the fact that the scale of seat prices is lower by one-third.

It have always maintained that opera in the language of the nation should be more of an entertaining than an educational character, and it is for this very reason that the Messrs. Aborn plans as now made known will do more to revive interest and compel a greater public response than any effort to divide opera in English with foreign opera in an opera house where the latter is the all-important feature.

Of course, expansion and uplift must necessarily follow a modest yet adequate attempt to give the people in a season of twenty-five weeks as many operas, but at the outset the Aborns would be tempting fate if they tried to invite comparison with opera for which six dollars a seat is asked of the public.

And yet who shall say that a company of singers, including a prima donna like Alice Nielsen, a contralto like Mme. Clara Butt, a tenor like Orville Harold, a baritone such as Charles Santley was and a basso as good as Eugene Cowles is, together with a con-

ductor of great capability, would not give perfectly satisfactory interpretations not only of the dear old operas of yesterday but could also permit that tremendous public which is unable to pay the prices of admission to the Metropolitan to hear the same operas given there year after year at least well enough to be thoroughly enjoyed. And why not be frank about it? This public would rather hear such a body of singers as the Messrs. Aborn can gather to interpret the Metropolitan repertoire at \$1.50 for an orchestra chair than to pay the same price for a gallery seat in an opera house where the musical side of opera is secondary to the social side.

In a season of twenty-five weeks, where a different opera is to be presented weekly, such operas as "Oberon," "Puritani," "Star of the North," "Masaniello," "Robert the Devil," "Lurline" and "Maritana" are certain to be sung to us again, particularly in view of the fact that half of the \$100,000 stock issue is to be distributed to the public by a system of package tickets costing the purchaser \$25 each and entitling the holder to a corresponding number of seats for such performances as he may wish to hear. This gives the public a voice in the conduct of the enterprise, even though the Messrs. Aborn were not inclined to co-operate with their clientele, and in view of their successful operations in the past and the intimate mode of procedure, which has characterized their efforts to build up a following in a half dozen large cities each year, one must assume that their advent in the metropolis in the fall of 1913 with opera in English is the outcome of a great ambition to raise immeasurably the character of their offerings and this means that as far as the ensemble, scenic investiture and costuming are concerned they are prepared to meet all of the Metropolitan requirements.

With Felix Isman as a vital figure in this worthy undertaking the enthusiasts for opera in the vernacular are assured of the permanency of the new régime. And he is just the sort of man who would display public spirit. He is an American—self-made—whose career in the business world has been truly amazing, while all of his investments in the amusement field have shown his intrepid nature. Moreover, he has amassed much wealth as a believer in low-priced amusements.

Therefore with the first definite assurance of opera in English coming from American impresarios who have prospered in that field for years without financial aid from the outside and they in turn aided and abetted by a man who never does things by halves, the vast public that would be attracted to hear good opera at prices lower even than is charged in Broadway theaters is to be congratulated.

### Hermann Weil Sails for Covent Garden Season

Hermann Weil, the German baritone of the Metropolitan Opera House, sailed for England on the *Mauretania* last Wednesday, having sung his last performance of this season in New York as *Kurwenal* in "Tristan und Isolde," on February 8. He has been engaged for the season at Covent Garden and will make his first appearance there as *Jokanaan* in "Salomé." Later he will make a concert tour and will then return to his regular duties at the Stuttgart Opera. He will return to the Metropolitan next season.

### Permanent Opera Committee for Cincinnati

CINCINNATI, Feb. 6.—Announcement is made to-day of the perfection of the organization of a permanent Cincinnati grand opera committee at the Sinton Hotel here by wealthy patrons of music. Already \$34,000 has been subscribed to guarantee four performances by the Chicago-Philadelphia Grand Opera Company the last of April or the first of May.

### "Most Romantic 'Tristan' Since De Reszke"

(Philip Hale in Boston Herald)

Mr. Ferrari-Fontana is the most romantic *Tristan* that we have seen in Boston since Jean de Reszke. He is physically suited to the part, and our *Tristans* for some years have been matter-of-fact per-

sons if not distressingly globular. He sings, and not only the notes, as Bülow said of Campanini when he heard him as *Lohengrin* at Bologna in 1872. His impersonation was poetically heroic. Seldom, if ever, of late years has the part been so well acted and the music so well sung in the third act as by Mr. Fontana yesterday. For once *Tristan* was a sympathetic and moving figure; for once the audience was not impatient at the long delayed death. And in the second act the beauty of his voice and the expressiveness of his diction were memorable. Admirable, too, was his business in the duel with *Melot*, whereas the actions of *Tristan* seeking death are usually unimpressive or ludicrous. Mr. Fontana sang in Italian, nor were the music and general effect impaired thereby.

### Cavalieri and Muratore to Give Concert at Hippodrome

Lina Cavalieri, the famous soprano, and Lucien Muratore, tenor of the Paris Opéra, assisted by an orchestra, will be heard in concert on Sunday evening, March 9, at the New York Hippodrome.

### Chairman of Metropolitan Directors Returns

Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, arrived in New York on the *Kaiser Wilhelm II* on February 12 and paid his first visit this season to the Metropolitan at the performance of "Tosca" in the evening.

## R. E. JOHNSTON

CHARLES L. WAGNER, Associate Manager

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## HERBERT Sachs-Hirsch

Brilliant Young Pianist  
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Recital with Ysaye, Newark, N. J., March 3rd.



## PAUL MORENZO

Spanish Tenor



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## PITTSBURGH ENJOYS MISS GERHARDT'S ART

"Lieder" Singer and Mr. Dippel's  
Company in "Secret of Suzanne"  
Features of the Week

PITTSBURGH, PA., Feb. 17.—Elena Gerhardt, one of the most noted *lieder* singers visiting this country, proved a good drawing card at the recital given by the Art Society at Carnegie Music Hall last week. It was the seventh concert of the present season and one of the most enjoyable that has been given by this organization.

Miss Gerhardt managed to hold the closest attention of her audience. She gave a brilliant demonstration of coloratura work and exhibited a splendid understanding of her program, which embraced groups of songs by Schubert, Schumann, Brahms, Hugo Wolf and Richard Strauss.

She made an especially strong impression with Schumann's "Wer Machte dich so Krank." There was a distinctive poetic flavor about "Ich Grolle Nicht," so much so that the audience caught its spirit with an intensity that was noteworthy. Other splendid numbers included "Vor Meiner Wiege" and "Der Musensohn." Numerous other offerings also pleased immensely. Enrich Wolff presided at the piano and proved himself to be a most skilled accompanist, his handling of the Strauss "Serenade" being particularly admired. His own song "Knabe und Veilchen" proved a most welcome offering of the program.

Wolf-Ferrari's "Secret of Suzanne" was performed most enjoyably at the Schenley recital last week, Jennie Dufau proving her exceptional worth as the erring countess. Unfortunately for her she suffered from a slight cold. Armand Crabbe as the count was exceptionally artistic.

The program that preceded the presentation of the melodious offering was most gratifying to the audience, Mr. Crabbe singing numbers that gave him every opportunity to display his charming voice.

Perhaps the most enjoyable offering was the cigarette song in "Suzanne," which is so rich in melody.  
E. C. S.

Laura Tolman Plays 'Cello Solos in  
Montclair, N. J.

Laura Tolman, the violoncellist, gave a recital in Montclair, N. J., last Saturday, assisted by Myra Winslow, pianist. The program was as follows:

Andante, from Concerto, A Minor, Goltermann; Moderato, Rubinstein; Tanza, Popper; "Devotion of the Forest," Popper; "Elegie," Massenet; Vito, Popper, O Belle Nuit, from "Tales of Hoffman," Offenbach; Allegro, from Concerto, op. 65, Goltermann; Miss Tolman; "Clair de Lune," Debussy; March, "Mignonne," Poldini; Scherzo in B Flat Minor, Chopin, Miss Winslow.

Miss Tolman played on Friday evening at a concert given by the Brooklyn Teachers' Association in Brooklyn. Her numbers included Moderato of Rubinstein, Andante from the Klingel Concerto and "Vito" by Popper. Miss Tolman was cordially received and added encores at both the recital and concert.

David Bispham and Pianist Laros in  
Easton Recital

EASTON, PA., Feb. 12.—David Bispham impressed a large audience with the beauties of his art in a recital on February 7, with Harry M. Gilbert as his capable accompanist, and Earle Douglass Laros as an assisting artist. The noted baritone's program was divided into groups of "Old Time Songs," "Songs by Foreign Composers" and "Recent Compositions by Americans," and the audience commended not only his fine interpretations, but his using the English language exclusively. Mr. Laros again proved his excellence as a pianist, making a poetic appeal in his Chopin numbers and a brilliant impression in the Rubinstein Staccato Etude in C Major, while he was compelled to add an encore after the Twelfth Liszt Rhapsodie.

Florence Hinkle and Horatio Connell  
Sing at Musicians' Club

Florence Hinkle, soprano, and Horatio Connell, baritone, were the artists at the usual Sunday evening musicale at the New York Musicians' Club on February 16. Both artists presented groups of solos and then sang several duets, and their efforts were rewarded with much applause and enthusiastic comment.

## THRONG ON STAGE AT BONCI RECITAL

Vociferous Greeting for Eminent  
Tenor and Welcome for His  
Young Assistants

Another record of New York's Æolian Hall was shattered last Saturday evening, when for the first time the stage was called into requisition to shelter the large overflow of the audience, the attraction being the recital of Alessandro Bonci. Some of



Alessandro Bonci



Martina Zatella

the spectators on the platform seemed to feel that they were almost participating in the program, for one individual volunteered to help Mr. Bonci gather in a mass of floral offerings, while another zealot extended a protesting arm when some of the auditors interrupted with applause the playing of Sarasate's "Zapateado" by one of the tenor's young assistants.

Among the most interesting and interested auditors were a number of prominent musicians, including Eugen Ysaye, Victor Herbert, the members of the Flonzaley Quartet and a number of the Metropolitan Opera artists, such as Lucrezia Bori, Andres de Segura and Leon Rothier. Miss Bori was drawn almost into the circle of participants when Mr. Bonci ad-

dressed his "Che Gelida Manina" to the fascinating portrayal of *Mini* as she sat in the center box, her reply being limited to a series of radiant smiles.

In this recital Mr. Bonci figured both as a discoverer of musical talent and as a supreme exponent of *bel canto*, for he introduced to New York a charming young soprano in Martina Zatella and a promising violinist in Wanda Segré. With fervent applause the audience greeted the debut of Miss Zatella, who hails from Toledo, O., where Mr. Bonci "discovered" the young singer and advised her to take up a course of vocal instruction with Mme. Delia M. Valeri. With the advantages of an attractive presence and a naturally pleasing voice the young singer combined a large degree of technical finish which made her offerings delightful to the audience. Two recalls followed her opening group in English, while she added the "Sky-Blue Water" after her satisfying singing of three numbers in Italian. With admirable fluency she delivered the "Ah fors e lui" and "Sempre Libera," from "Traviata," supplemented by an encore in French.

Mr. Bonci lent his inspiring aid to Miss Zatella in two duets, one from the last act of "Martha," which drew forth a stormily demanded encore and a scene from "L'Elisir d'amore," in which the tenor's spirited performance inspired his young assistant to give her warmest tones of the evening. After his opening "Cielo e Mar" the tenor was in consistently fine voice, and his singing of the various Italian songs and arias were models of vocal art, which the audience recognized in a vociferous manner. At the close of the program a tumultuous burst of applause greeted his addition of "Le Donne e Mobile."

Little Miss Segré was given a warm welcome, and she displayed a mature tone and commendable technique, scoring strongly with the Ries "Perpetuum mobile" and the intricate "La ridda dei folletti," by Bazzini. Roberto Francini supplied highly sympathetic accompaniments.  
K. S. C.

Peabody Recitalist Plays Two Original  
Compositions

BALTIMORE, Feb. 17.—Paul van Katwyk, pianist, gave an interesting recital at the Peabody Conservatory, February 14. The program included two of his own works, Allegro Vivo and Allegro Moderato.  
W. J. R.



# JULIA CULP

## Scores Success in Boston Debut

### WHAT THE CRITICS SAY

SONG RECITAL BY MME. CULP

Large and Enthusiastic Audience Greeted  
Her—Excellent Accompanist.

By PHILIP HALE.

The Boston Herald, February 11, 1913.—Her voice is one of uncommon beauty, and this beauty is individual and peculiar. The voice might be described as mezzo soprano in range with a suspicion of contralto quality, and it lends itself alike to the expression of tender lyricism and dramatic passion. The singer's art is no less remarkable than her voice. Her perfect control of breath enables her to phrase at will, and give rhetorical as well as musical emphasis. Her control of tonal emission is no less remarkable. Her forte is rich, resonant, never forced; her piano is exquisitely delicate and in her management of tonal gradations her intonation yesterday was flawless.

JULIA CULP A SENSATION

By OLIN DOWNES.

Boston Post, February 11, 1913.—The appearance of Julia Culp, the Dutch concert singer, yesterday afternoon in Jordan Hall was in the nature of a sensation, and, marvelous to relate, the sensation did not arise from the fact that the singer had emerged from a divorce suit or a railway accident. Nor was her appearance sensational. She only proved that she could sing.

Seldom in late seasons has a concert singer of Miss Culp's equipment appeared before the public of this city; but it is also a fact that an audience, quite unprepared, felt the greatness of the singer, and did her homage.

The programme offered familiar songs. The songs by Schubert and Schumann were known to all. The songs by Brahms are a little more recent and a little less appreciated, although all of them have figured on programmes of late in Boston. With this familiar programme, Mme. Culp made every moment of the concert new and thrilling in its beauty. It may be said without undue extravagance that she has all the qualities of the great singer—the voice, the most finished technique, the most intelligent musicianship, personal taste, a great heart. Mme. Culp's intention is always to fulfill the thought of the composer; but in her fulfillment there is the personal conviction that makes for creative art. We know of many an artist objective enough to simulate many sentiments and many moods. Such artists provoke admiration; one delights in their power of impersonal representation. But back of Mme. Culp's singing there is felt always a depth and genuineness of spirit that are her crowning qualities as an artist.

To continue to describe the performances is to heap up adjectives. The effect of such a concert is as inspiring to a hard-working concert-goer as to a casual music-lover.

MISS CULP'S RECITAL

Dutch Lieder Singer Reveals Remarkable  
Vocal Art in First Appearance Here.

The Boston Globe, Feb. 11, 1913.—Miss Julia Culp, a singer *lieder*, who has been widely heralded as an artist, appeared yesterday afternoon in Jordan Hall for the first time in Boston. Her recital may well be set down as one of the noteworthy events of this musical season. Singing such as hers yesterday reveals a combination of rich vocal gifts, mentality, artistic insight and imagination that is so rare as almost to become incomparable.

Miss Culp studied two years at the Conservatory of Amsterdam, Holland, her native city. She then went to the famous Mme. Gerster in Berlin. Teachers could not give her the voice of sensuous beauty of emotional warmth and color which is hers by nature. She would be an engaging and doubtless successful singer if she used it with her ardent feeling and with half her art. But Miss Culp is also a mistress of vocalization. Her voice is plastic and obedient. It is one instrument, and she controls its tones, high or low, with equal ease through a comparatively wide range of dynamics.

When have the two upmost phrases of "Du bist die Ruh" been taken with so firm and majestic a sweep? Like two arches of a cathedral nave they rose. Here is the true sovereignty of breath support. Here, too, is the rich compliment of tonal tints derived from abundant overtone. It naturally follows that Miss Culp sings well, so well that her songs seem the exquisite designs of some master workman graven upon a frieze, exquisite, illuminating, informing with detail, yet how elastic in form, how teeming with vitality, how wholly plausible and spontaneous; how convincing to the mind as to the heart.

Combined with a musicianship that grasps the structure of every song and its technical demands is a keenness of poetic penetration that searches out its import, and an imagination that refines, ennobles, italicizes, as the need may be, and projects it a thing of life and moving intensity to her hearers. Here is the art of expression revealed in all the beauty of its simplicity.

The technical means whereby she gains this diversified eloquence are obscured and now habitual. The singer comes upon the platform and there is apparent a modesty of dress and demeanor, a gracious womanliness of manner, and the moods of her songs pass in a mirrored procession upon her face, even as they sound from her voice in all the wealth of tonal hues and variety of accent that denote her skill in diction.

The program was in three groups of songs by Schubert, Schumann and Brahms. Miss Culp is discreet in her choice of songs. She is happiest in those of lyric mold and feeling, as Schubert's "Im Abendroth," "Ständchen" and "Ave Maria." When have the two opening lines of Schumann's "Mondnacht" been sung with such a sense of hush and tranquility or the "Frühlingsnacht" with such vernal and unspringing gladness?

There was an audience of good size present which grew in enthusiasm. Coenraad V. Bos, that superb accompanist, added to the pleasure of the recital.

ANTONIA SAWYER, Metropolitan Opera House Building, New York



## SINGERS' DAY IN CHICAGO CONCERTS

Four Programs with Vocal Features on Same Afternoon—Recitals by Gerhardt and Nielsen—Thomas Orchestra Pays its Tribute to Wagner—Plans Announced for North Shore Festival

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, February 17, 1913.

SUNDAY afternoon was given over largely to singers with some four programs at 3:30 in as many halls, almost within earshot of each other. Without a doubt the most serious offering was the program of German *lieder* presented under Wight Neumann's direction by Elena Gerhardt, which consisted of a group each of Schubert and Schumann, and another divided between Hugo Wolf and Richard Strauss. Schumann's "Frühlingsnacht" brought a vociferous recall, to which Miss Gerhardt responded with the Brahms "Vergebliches Ständchen." Strauss's "Begegnung" was also repeated and after the final Cécile there was added, and not as an anti-climax, the "Traum durch die Dämmerung." A résumé of the program would be incomplete without comment upon the important assistance contributed by Erich Wolff at the piano. Not only did he succeed in manifesting a technical equipment far greater than was required for the work in hand but a musicianship which is seldom displayed in so great a degree in the supposedly secondary art of accompanying.

At the same hour Alice Nielsen faced an audience at Orchestra Hall and offered a more miscellaneous program to most appreciative auditors. The simplicity of her costume and demeanor were matched in the simple directness with which she presented the different numbers, relying chiefly for effect upon the charm of her voice, which was light and subtle and of a pure quality which gave it added eloquence. Aside from the opening and closing operatic arias there were two groups of songs in English and one each in German and French, besides a generous number of appropriate encores. A song by Arensky, sung in English with the text "But Lately in Dance," was one of considerable popularity and was not only melodically attractive, even luscious, but musically well written—although here is a wager that some one will say it was banal. "Fileuse," from Chabrier's "Gwendoline," was of perhaps greatest novelty and appeared in a group which contained Saint-Saëns's "Pourquoi," Debussy's "Mandoline" and Bemberg's "A toi."

The concert in the Fine Arts Theater, at which the Beethoven Trio, consisting of M. Jennette Loudon, piano; Otto B. Roehrborn, violin, and Carl Brueckner, violoncello, presented works of Beethoven, Tchaikowsky and Godard, enlisted the assistance of a singer in Edward Clarke, bass baritone, who contributed numbers by Mozart, Beethoven and Hahn, bringing to bear some artistic conceptions in the support of his telling vocalism.

The work of the Trio, especially in the Theme and Variations from the Tchaikowsky, op. 50, showed an evenness of ensemble which was truly gratifying. Greater excellence was displayed, however, in every other particular than in sheer beauty of tone. Miss Loudon displayed some excellent pianism throughout. An extreme of contrast was required in coupling the Beethoven Op. 1, No. 1, with the Godard Op. 72, and the results attained were such as should give gratification to those who manifest due loyalty to the efforts of their local confreres.

Another singer of the afternoon was Harriet Jane MacConnell, who made her professional debut in the Whitney Opera House and was well received in a program of contralto songs. She was assisted by Prudence Neff as accompanist and Mae Doelling, a solo pianist, who contributed MacDowell's "Keltic" Sonata.

### Thomas Orchestra Celebrates Wagner Centenary

In spite of the fact that one learned authority has continued to insist that Wagner was not born in 1813 the powers that be continue to celebrate this centenary with due pomp, even though the month of his alleged birth has not yet arrived. As Mr. Borowski observes, "it was, of course, altogether ridiculous that Mrs. Wagner should have produced her celebrated offspring as late as the month of May, for every one knows that May is no period of the year in which to commemorate anything concerned with art."

The concerts of the week by the Thomas Orchestra were devoted entirely to excerpts from the music dramas of the immortal Richard and with the assistance of Clarence Whitehill, who sang Wolfram's Address from "Tannhäuser," Wotan's Farewell from "Die Walküre" and Hans Sachs's Monologue from "Die Meistersinger," a program was presented which included the Bacchanale from "Tannhäuser," the Prelude to "Lohengrin," the rainbow scene from "Das Rheingold," "Waldweben" from "Siegfried," the Ride of the Valkyries from "Die Walküre," Siegfried's death music from "Die Götterdämmerung," and the Prelude to "Die Meistersinger," with his "Faust" Overture as a curtain raiser.

It is possible that Mr. Whitehill's supremacy as an exponent of the lyric art of Wagner manifests itself with even greater effectiveness in such surroundings as those of the concert hall, in view of the artistic restraint which he displayed in the interpretations he contributed to this week's Thomas concerts. Once outside the confines of the opera house, license is permitted whereby a singer need not lose sight of qualities of purely vocal excellence, and Mr. Whitehill gave liberal evidence of his possession of endowments which should endear his portrayals to every devotee of German musical art. Not only was there beauty of tone quality, free from the guttural expletives which so often characterize Wagnerian interpretations, but there was dramatic intensity and

an intelligent blending of poetry, without any suggestion of sentimentality.

The orchestral offerings received as usual the heartiest sympathy from Conductor Stock and his men and gave ample opportunity for the building up of some of the massive climaxes for which Mr. Stock has an evident fondness, made the more effective in this instance by the warmth of tone quality which marks the brass and woodwind sections of the orchestra.

### Plans for North Shore Festival

Announcement is made of the plans for the coming Chicago North Shore Festival to be given in the Northwestern University Gymnasium on four nights and one matinee, May 26 to 31. Each year shows a decided increase in the pretentiousness of the Festival, this year most notable by the addition of one more concert in the series. The soloists will include Ysaye, Schumann-Heink, Clarence Whitehill, Alice Nielsen, Henri Scott, Christine Miller, Florence Hinkle, Paul Althouse, Reed Miller, Mable Sharp-Herdiem, Gustav Holmquist, Herbert Miller and Mary Ann Kaufman, with the entire Thomas Orchestra under Frederick Stock, and the regular chorus of 600 voices, a young ladies' chorus of 500 voices and a children's chorus of 1500 voices, all under the direction of Dean Lutkin of the University.

Aside from the miscellaneous program to be given by Ysaye and the orchestra on artists' night, the works to be presented will include the "Messiah" and Gabriel Pierné's "Children's Crusade." The real Wagner centennial celebration of the year will occur on Saturday evening with a miscellaneous program of excerpts from the music dramas which, however, will give an opportunity seldom accorded for the proper hearing of many of the magnificent choruses which Wagner has included in his operatic works, but which so frequently are slighted or curtailed in operatic productions. A slight increase in season tickets has been imposed to cover the extra concert which has been added this year. The sale of single seats will not begin, however, until May 1.

NICHOLAS DEVORE.

### MR. BISPHAM IN ROCHESTER

Popular Baritone Appears as Dosenbach Orchestra Soloist

ROCHESTER, N. Y., Feb. 14.—The Rochester Orchestra, Herman Dosenbach conductor, gave the fourth concert of its season before a large audience on February 10. The program was of a light character, including Mendelssohn's Overture, "Fingal's Cave"; Goldmark's Symphony, "The Country Wedding," and Strauss's Waltz, "Blue Danube."

David Bispham, always popular in Rochester, was the soloist of the evening, and sang with his usual dramatic fervor. Mr. Bispham's first number was Wotan's Farewell from "Die Walküre." This was followed by the "Evening Star" from "Tannhäuser," Mendelssohn's "I'm a Roamer," "Ein Ton" of Cornelius, Gounod's "Ring Out Wild Bells," Verdi's "When I Was a Page" from "Falstaff," and Schumann's "Two Grenadiers." His encores were "Danny Deever" and Sydney Homer's "Banjo Song," which were given with such thrilling effect that Mr. Bispham was accorded an ovation.

I. B.

### Bornschein-Hartz Recital Tour of the South

BALTIMORE, Feb. 17.—Olga von Hartz, violinist; Hazel Knox Bornschein, soprano, and Franz C. Bornschein, accompanist, recently filled a successful concert engagements through Maryland, Virginia and North Carolina under the title "The Baltimoreans."

W. J. R.

## BRILLIANT PROGRAM BY FAMOUS BOSTON CHORUS

Handel and Haydn Society Aided by Schumann-Heink and Other Distinguished Soloists

BOSTON, Feb. 10.—The Handel and Haydn Society's second concert this season took place in Symphony Hall on the evening of the 9th, and the occasion was of exceptional brilliance. The assisting artists were Mme. Schumann-Heink, contralto; Caroline Hudson-Alexander, soprano; Adelaide Griggs, alto; Paul Althouse, tenor; Frederick Martin, bass. The Boston Festival Orchestra and Hiram Tucker, organist, were the principal instrumental forces.

The program included Chadwick's choral work, "Phoenix Expirans," one of his best achievements in this form; Schubert's song, "Die Allmacht," sung by Mme. Schumann-Heink; Gounod's "Gallia" and Rossini's "Stabat Mater." The quartet was uncommonly well balanced, and the choral performances, thanks to Mr. Mollenhauer, were up to their usual high standard.

Chadwick's work is melodic, fresh, and the writing is exceptionally skilful, effective and of poetic beauty. Mme. Hudson-Alexander appeared to be in especially good voice, and she made the most of her unusual resources. She has as an interpreter the soundest musicianship; the voice itself is rich and vibrant, and the singer employs it with much emotional effect. Miss Griggs's performance was enjoyed. Mr. Althouse showed himself to be a young tenor of very unusual qualifications. He has a voice, and also an intellect. He made a favorable impression immediately. Mr. Martin was as usual a sonorous and well-prepared singer, who was deservedly applauded for his efforts. Mme. Schumann-Heink's grand voice was heard to particular advantage in the song of Chadwick.

O. D.

### GODOWSKY IN ST. PAUL

Pianist a Much Applauded Soloist with Local Orchestra

ST. PAUL, Feb. 12.—Leopold Godowsky dominated the eighth evening concert of the St. Paul Symphony Orchestra at the Auditorium last evening. His playing of Liszt's E Flat Concerto was a noble performance, the power of the great artist spurring the orchestra to its best efforts and his listeners to a keen appreciation. The satisfaction of the audience was unmistakable. Round after round of applause brought Mr. Godowsky repeatedly before the audience, even after he had given three encore numbers, Liszt's "Campanella," a Chopin Waltz and Improvise.

The symphony offered was Beethoven's second, which with the Liszt Concerto made part one of the program a highly delectable course in the feast of the evening. What the orchestra lacked in precision and definiteness in the first movement was balanced by elasticity of tone and tempo, an easy, flowing grace which characterized Mr. Rothwell's reading of the work as a whole.

Two French composers, Berlioz and Debussy, were represented by the "Festivities in Capulet's Palace," from "Romeo and Juliet," op. 17, and the Prelude to "The Afternoon of a Faun." These numbers, of contrasting import, inasmuch as one is conceived as an expression of thought, the other as descriptive of physical conditions, were yet strangely lacking in tonal and color contrasts.

Each with a beauty of its own failed to bring the other into relief and gave the impression of monotony to otherwise acceptable selections.

F. L. C. B.

### Peabody and Johns Hopkins to Resume Summer Schools

BALTIMORE, Feb. 16.—The Summer Schools at both the Johns Hopkins University and the Peabody Conservatory of Music will be run simultaneously again this year, the dates to be from July 1 to August 12. Students at either institution will be given an opportunity to take supplementary courses at the other. Frederick R. Huber, of the Peabody, and Dr. Edward F. Buckner, of the Hopkins, will continue as directors of the respective Summer courses.

### Attendance Doubled at Second Chamber Concert in Salt Lake City

SALT LAKE CITY, Feb. 12.—Music lovers of this city heard an interesting chamber music program in the second concert by the Salt Lake Quintet. The attendance last evening was fully double that of the first concert. The program comprised the Quartet, op. 29, by Schubert, an Arensky Trio, op. 32, and the Grieg Quartet, op. 27.

Z. A. S.



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## HUMPERDINCK MUSIC AIDS IN WORDLESS "MIRACLE"

Motion Picture Representation of the Reinhardt Play with Orchestral and Choral Support

To what heights the aid of music may be expected to raise the moving picture was shown last Monday night at the Park Theater, New York, where "The Miracle" was presented in cinematographic form, supported by the Engelbert Humperdinck musical setting. This Max Reinhardt production was interpreted on the screen by the same actors who had performed the mystery play at the Olympia, in London, with one exception.

Surrounding these photographic actors the Messrs. Aborn and A. H. Woods had placed all the details of a big musical production, with a mixed chorus, a supplementary chorus of children and Modest Altschuler's Russian Symphony Orchestra, which so overflowed the orchestra pit that the bass fiddles were placed in one box, while the chimes and drums occupied a box across the way.

Every resource was used in putting the audience in a receptive mood for the wordless play. In keeping with the legend of the nun, *Megildis*, also used by Maeterlinck in his "Sister Beatrice," the producers had provided a stage setting representing the end of a church, the doors of which opened to reveal the motion picture screen. Some moments before the rise of the curtain the fumes of incense permeated the theater and from one side of the house the women of the chorus, garbed as nuns, entered chanting a solemn procession, with the crucifix and the censor at their head. From the time that these nuns filed down the aisles and entered the sides of the church, the auditors were in a consistently reverent mood.

Utilizing various hymns and folk songs, Prof. Humperdinck had welded these into a melodious and picturesque score, which heightened the dramatic effect of the various scenes. Mr. Altschuler gayed the score a generally satisfactory reading, though there were moments when the music, written to fit the dramatic production, was not perfectly synchronized with the photographic representation. The chorus singing would have been improved by less stridency at certain times. Only one inconsistency marred the lyriscope play, that of the nun's wearing high-heeled slippers in a convent.

K. S. C.

### ELENORE ALTMAN'S DEBUT

#### A New Pianist Gives Evidence of Talent of a High Order

A recital was given in Aeolian Hall last Monday evening by Elenore Altman, a young American pianist, who has not yet become a familiar figure on the local concert stage. She is likely to do so, however, if she eventually bears out the promise which her work on this occasion seemed to hold forth.

Miss Altman played Beethoven's Sonata, op. 31, No. 2, three Mendelssohn "Songs Without Words," Schumann's "Carnaval," several Chopin numbers and some short pieces by Stojowski, Paderewski and Liszt. Her playing was distinguished by charm and delicacy of style, true musical feeling and a pleasing quality of sentiment if no wide range of color or depth of emotion. Her technical equipment is commendable. She played the Beethoven well and satisfied even more in the Mendelssohn pieces. The "Spinning Song" in particular was delivered with such dexterity and clarity that the audience redemanded it.

H. F. P.

#### Celebrate the Endowing of Peabody Conservatory

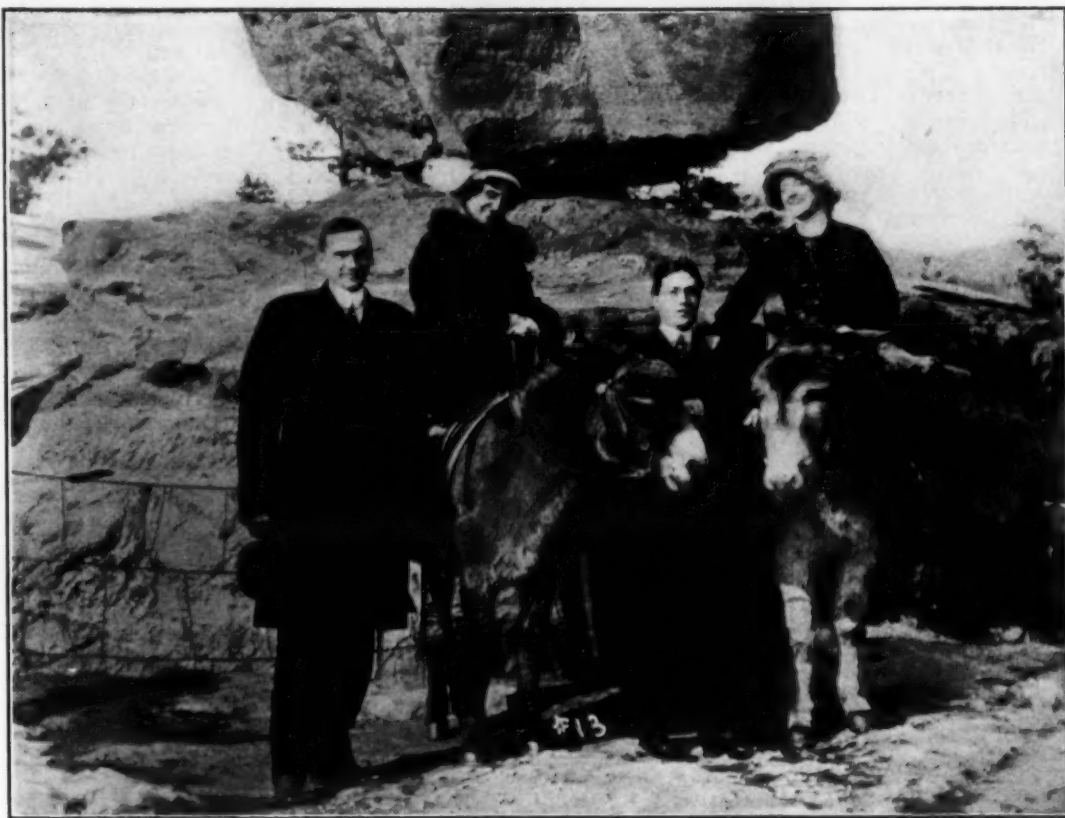
BALTIMORE, Feb. 17.—The Out-of-Town Club of the Peabody Conservatory of Music celebrated the endowing of the conservatory by George Peabody on February 12. Addresses were made by Grace H. Spofford, May Garretson Evans, Annie May Keith and Maud Randolph, while the musical program was furnished by Virginia Loewenson and S. Taylor Scott.

W. J. R.

#### Anderson Artists in "Messiah" with Stamford Chorus

Walter Anderson has booked Bertha Kinzel, soprano; Mrs. Alice Moncrieff, contralto; William H. Pagdin, tenor, and Gilbert Wilson, bass, to sing in a "Messiah" performance, February 24, with the Stamford, Conn., Choral Society, R. A. Laslett Smith, conductor.

## SIGHTSEEING IN THE GARDEN OF THE GODS



Mmes. Carolina White, Theodora Sturkow-Ryder and Party on Their Travels in Colorado

THE day following their recent Colorado Springs concert Mmes. Carolina White and Theodora Sturkow-Ryder indulged in some sightseeing and secured documentary evidence of their travels in the accompanying photograph, which shows, from left to right, W. Vern Harrison, in charge of the

tour on behalf of the Redpath Bureau; Mme. White, Paul Longone; husband of the prima donna, who is himself known in Italy as a conductor, and Mme. Sturkow-Ryder, the brilliant Chicago pianist, who has contributed so materially to the success of the tour.

### ST. PAUL CHORAL CONCERT

#### Albert Quesnel Soloist in Artistically Chosen Program

ST. PAUL, Feb. 12.—The St. Paul Choral Art Society, Leopold Bruenner, director, gave the second concert of the season in the St. Paul Hotel Monday evening. A program of rare quality was presented, re-emphasizing the position of importance held by Mr. Bruenner as an exponent of this form of musical expression.

Orlando di Lasso's "Echo Song," by chorus and solo quartet—the quartet voicing the echo—was unique and beautiful. Another distinct feature was the singing of "Sumer is icumen in," the oldest round in existence, by John of Fornsete (1226). Coupled with the latter number was "Shall I Sue," by Dowland (1600), Palestrina's "Alla Riva del Tebro" and Brahms's "Die Nonne" and "All meine Herzgedanken" were the remaining choral offerings.

Albert Quesnel, tenor, with Ina Grange at the piano, exercised a native charm by some delightful French songs lying well within his rather limited range. Added to these were the English songs, "Jean," by Spross, and "Renouncement," dedicated to Mr. Quesnel by Pütz. In another group, Handel's "Come and Trip" and "Where e'er You Walk," with Pergolesi's "Si tu m'ami" and Durante's "Preghiera" followed with easy grace the choral numbers by Palestrina and di Lasso.

Mr. Quesnel appeared also as soloist with the St. Paul Symphony Orchestra in the "request" popular program of Sunday afternoon. Massenet's aria, "Le Rêve de des Grieux" from "Manon," was the offering. It was received with genuine admiration coupled with a pride in the success of a former St. Paul resident. The "request program" idea for Sunday concerts is proving a good one and served last Sunday to bring out a larger audience than has come together on any preceding Sunday afternoon during the winter.

F. L. C. B.

#### Prominent Quartet in "Stabat Mater" at Schenectady, N. Y.

SCHENECTADY, N. Y., Feb. 17.—The choir of St. John's Church recently performed "Stabat Mater" and a miscellaneous sacred program, under the direction of J. Bert Curley, and with the assistance of Caroline Hudson-Alexander, soprano; Rose Bryant, mezzo-soprano; Reed Miller, tenor, and Dr. Carl E. Dufft, basso. The soloists sang the grateful solo and ensemble numbers of the Rossini work with excellent style and tonal effect. The work of the choir, both in the "Stabat Mater" and in the other choruses, reflected credit on the training given by Mr. Curley.

### SAN FRANCISCO'S ORCHESTRA

#### First of Supplementary Concerts in Henry Hadley's Series

SAN FRANCISCO, Feb. 10.—To begin the supplementary concerts by the San Francisco Orchestra a program was given on Friday afternoon at the Cort Theater, that comprised the Beethoven "Egmont" overture, Mozart "Jupiter" Symphony, Ravel Suite, "Mother Goose," and Italian Suite of Tchaikowsky, "Italian Caprice."

The Ravel Suite, given here for the first time, was most effectively played by Mr. Hadley and his instrumentalists, and proved to supply a good part of the afternoon's pleasure. The "Jupiter," aside from being taken at too rapid a tempo at times, was given an interesting reading by the conductor. The audience applauded the andante movement particularly.

The regular series of orchestral concerts have closed, and this supplementary series will include six concerts on each Friday afternoon until March 9.

R. S.

#### Van Hoose and La Ross Soloists with Lehigh Valley Orchestra

SOUTH BETHLEHEM, PA., Feb. 11.—Ellison Van Hoose and Earle Douglas La Ross, appearing as soloists in the short tour of the Lehigh Valley Symphony Orchestra, scored emphatic successes here on February 10. Mr. Van Hoose won fervent applause with an aria from "Traviata," adding "La Donna è Mobile" as an encore. In the Chopin Concerto, op. 11, Mr. La Ross gave a sterling account of himself, showing his technical grasp in the Rondo.

A. M. Weingartner's players gave an adequate presentation of the "Sakuntala" Overture.

#### Mme. Rappold Closes Radcliffe Series in Richmond

RICHMOND, VA., Feb. 15.—The last of the concert series arranged by W. L. Radcliffe took place on Friday afternoon, when Mme. Rappold, the American soprano of the Metropolitan Opera Company, was heard in a song recital, assisted by Thomas Farmer, baritone. Mme. Rappold displayed a voice of great beauty, brilliancy and power, which won her immense applause after each song. After the Puccini group she was forced to respond with an encore, giving "Jean," by Spross, and later Dell Acqua's "Chanson Provençale." Mme. Rappold's last song, "Oft Have I Seen the Swift Swallows" was beautifully sung and received with great enthusiasm. Mr. Farmer and William Janashek, the accompanist, proved themselves to be worthy assistants.

G. W. J., Jr.

## JULIA CULP AGAIN WINS CINCINNATI APPROBATION

Her Union of Tone and Technic Proves Charming in Orchestra Concert—Dippel Opera Season

CINCINNATI, Feb. 16.—The symphony concerts given on Friday afternoon and Saturday evening were among the most interesting and delightful of the season, Julia Culp being the assisting artist. The First Schumann Symphony was read by Dr. Kunwald in a manner which was truly refreshing, while "Vorspiel" to "Lohengrin" evoked hearty applause, and Svendsen's "Carnival in Paris" proved an interesting novelty.

As Mme. Culp had appeared here in recital but a fortnight ago, many in the audience were prepared for the delightful treat in store. Blessed with a beautiful voice, she has fully mastered the technic of her art and the manner in which this technic is subjected to her interpretations is truly marvelous. The Beethoven numbers from "Egmont" were splendidly done, while her delivery of the Schubert's "Ave Maria" was one of the most delightful things given here in many months. Strauss's "Morgen" also made a profound impression, and the singer was recalled with such insistent applause that she was forced to add the old English song, "Long, Long Ago."

Oscar Hatch Hawley, whose resignation as business manager of the orchestra was announced early in the week, has requested immediate relief from his duties. The request has been granted, and Mr. Hawley leaves at once for the East.

Cincinnati will have the privilege of hearing the Chicago-Philadelphia Grand Opera Company in several performances. Among the artists who will be heard during the engagement are Mary Garden, Tetrazzini, Dalmores, Carolina White, Clarence Whitehill and Fremstad, while a ballet is to be given, headed by Rosini Galli.

Wilhelm Kraupner's audience at his piano recital at the Cincinnati Conservatory of Music last Tuesday evening was much impressed with his scholarly qualities. The Brahms Sonata, F Minor, won him special honors, for he gave this work a masterly reading. The "Carnaval" revealed Mr. Kraupner as thoroughly conversant with the Schumann traditions and with the full resources of the virtuoso. Among his best contributions was his presentation of a group of Debussy's recent works, the "Mouvement" and "Reflets dans l'Eau" given with exquisite tone color and evanescent effects.

F. E. E.

### HEARING OF NATIVE MUSIC

#### American Works Strongly Represented in Huss Program

Mrs. Hildegard Hoffmann Huss, soprano; her husband, Henry Holden Huss, pianist, and Lillian Littlehales, cellist, were heard at the Brooklyn Academy of Music on February 13 in a program of marked merit, in which the songs of several prominent American composers played an important part. Mme. Huss was in superb voice and her interpretations were attuned to the significance of the writing in every detail and she was ably supported by the piano accompaniments of Mr. Huss and Florence Beckwith.

Mr. Huss exhibited much brilliance of execution in a suite of five dances, Bach's Gavotte in B Minor, transcribed by Saint-Saëns; Handel's "Sarabande," from the second suite; Schubert's Minuet, from the Fantasia, op. 78; Grieg's Norwegian Dance, and Chopin's Valse, E Minor. His later delightful selections were Liszt's "Gondoliera," Schumann's Novelette, E Major, and three highly interesting compositions of his own, "To the Night," Valse, A Major, op. 20, and Polonaise Brillante, op. 23, No. 6.

Mrs. Huss's American songs included two numbers by Mr. Huss, "It Was a Lover and His Lass" and "The Birds Were Singing," A. Walter Kramer's "Allah," "Meadowsweet," by Brewer; "Summons," by Louis Koemmenich; Marion Bauer's "Send Me a Dream;" Woodman's "Ashes of Roses," and Chadwick's "The Danza."

Two movements of a sonata in C Major by Mr. Huss were played by Miss Littlehales and Mr. Huss, and Miss Littlehales offered the Huss "Romanza" and "Caprice Slav," by Philip Scharwenka.

#### Recital by Herbert Sachs-Hirsch

Herbert Sachs-Hirsch, pianist, will give a recital at Aeolian Hall Saturday afternoon, March 1. The program will consist of selections by Chopin, Schumann, Mendelssohn, Liszt, Beethoven, etc.

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## IN NEW YORK MUSIC SCHOOLS AND STUDIOS

## Violin Prodigy at Becker Musicale

Gustav L. Becker introduced a violin prodigy at his piano studios in Æolian Hall on Sunday evening. The lad, Robert Spokanny hails from Paris, where he won the first prize at the Conservatoire, and Mr. Becker had invited a large number of musicians to hear him play. Young Spokanny played the "Zigeunerweisen," by Sarasate, and some Schumann pieces that demonstrated natural gifts of a high order. Mr. Becker himself played a movement from Beethoven's Appassionata Sonata, which revealed all the excellent qualities for which he is noted. Two of his pupils, Agnes Kirby and Alice Levy, completed the program. Miss Kirby showed fine interpretative skill and musicianly understanding in her performance of some short MacDowell piano pieces and Debussy's Mazurka. Miss Levy played the Bach Solfeggietto and the Sonata, op. 27, No. 1, which showed her to be a player of individuality and splendid equipment. So many interested persons attended the musicale that it was necessary to open the doors and employ the hall for their accommodation.

\* \* \*

## Sulli Pupils Win Distinction

The professional pupils of Giorgio M. Sulli have, in the past season been making more than usual successes in opera. Among the most prominent is Tarquinia Tarquini, of the Chicago-Philadelphia Opera Company, who was the *Conchita* in the first New York presentation of Zandonai's opera of the same name in its rendition at the Metropolitan Opera House. Miss Tarquini was the creator of the part in Milan and London and in all American cities in which it has been sung. Miss Tarquini's success as a singer is due in great measure to Mr. Sulli, her first teacher in Italy.

Serafino Bogatto, a lyric tenor, has been engaged as soloist by St. Ignatius Church of New York, and is meeting with success as a member of a quartet in concerts.

Lena Mason, the *Doll* of the "Tales of Hoffmann," given last season by the Aborn Opera Company, is still in her concert tour throughout the West, having already capti-

vated the audiences of more than one hundred cities.

In the same field successes have met Mr. and Mrs. George R. Dolf.

Mrs. Martha Lewis Lachmann, the dramatic soprano, who won praise on her debut in New York in "Cavalleria," "Pagliacci" and "Trovatore," was heard last month in concert in Peekskill, N. Y., where she had a chance to display her splendid voice, and her ability as a concert singer; next March she will give a recital at the Æolian Hall, assisted by Leo Schulz, 'cellist.

Giovanni von Heyder, a young baritone, sang at a musicale given by the Ladies' League, and Loretta Hallisy, a coloratura soprano, had a prominent part at a musicale given by the girls of the High School last week.

Mrs. Palmer Forrester, one of the best pupils of Maestro Sulli, has been reengaged for the second season as teacher of singing by the Belmont College of Nashville, Tenn. She was heard in many songs at last concert given by the faculty.

Next week, at Sulli's Studio, No. 1425 Broadway, will be given a recital, on which occasion more than fifteen of his present pupils will sing.

\* \* \*

## Morrill Pupils' February Recital

Mrs. Laura E. Morrill recently gave her Tuesday evening musicale for February in her New York studios. In many respects this was the best musicale ever given by the pupils of this prominent teacher. Those who participated were Mrs. Winifred Mason, Bertha Kinzel, Claire Peteler, Frida Hilbrand, Mrs. St. John Duval, Lawrence Paetzold, Russell Bliss, Louise Burt, Mrs. F. H. Smith, Mrs. Nolle and Miss Northcroft. The work of these pupils was marked by fine diction, good tone production and general artistic excellence, as manifested in a wide variety of offerings. The accompaniments were played capably by Charles Gilbert Spross.

\* \* \*

## John W. Nichols's Studio for Tenors

"After many years of study with such well known teachers as Dr. Dufft, of New York, Edward Iles, of London, Jean de Reszke, Charles W. Clark and Mons. Lapiere, of Paris, and Signor Braggiotti, of Florence, Italy (former teacher of Riccardo Martin), John W. Nichols, a popular young tenor, who has himself had many years of successful practical singing in this country and abroad, has made a special study of the tenor voice, has opened a studio for tenors for the remainder of this season at No. 330 West Fifty-eighth street, New York.

\* \* \*

## Musicale at Severn Studios

At the Severn Studios in West Fifty-sixth street, a number of accomplished pupils were presented in a program of piano and vocal numbers by Edmund Severn on the evening of February 4. Mrs. Severn joined with Emma Sonnenburg in the presentation of Mohr's Rondo for two pianos, and there were solos by Mrs. Marguerite Higby, Robert S. Dalenz, Hattie Southall, Sam S. Martin, and Mrs. Harry Clauss. Mr. Martin, Mr. Dalenz and Mrs. Clauss are professional pupils.

## CHRISTINE MILLER IN RECITAL

## Richmond Audience Finds Much to Admire in Soprano's Recital

RICHMOND, VA., Feb. 17.—Christine Miller made her first appearance in Richmond on February 12 at the first of a series of musical teas given at the Jefferson Hotel under the direction of Mrs. Wilson-Greene of Washington, D. C., and Mrs. Channing M. Ward of Richmond.

Miss Miller sang a program which called into play all the varied qualities of her voice and art. It is difficult to speak of her singing in the ordinary terms of criticism; she has such charm of person and manner that she imbues everything she does with the added attractiveness of a magnetic personality.

The first group by Schumann and Brahms was given authoritative reading. The second, "Morning Dew" by Grieg, "Sylvelin" by Sinding and the "Don't Cease" of John A. Carpenter, in lighter vein, delighted her hearers, and a repetition of "Sylvelin" was demanded.

But the climax of the program was the "Idyls of the South Sea" by Charles Wakefield Cadman, written for Miss Miller and dedicated to her. They are in the composer's best style, and are admirably suited to her voice. Her singing of them was thrilling in dramatic intensity, notably in "The Great Wind Shakes the Breadfruit Leaf" and "Withered Is the Great Palm."

Of the last group, probably "Candle

Lightin' Time," Coleridge-Taylor, gave the greatest delight, though "Nocturne," by Grant-Schaefer, and "The Eagle" were given in fine style. So appreciative was her audience that Miss Miller graciously added Harriet Ware's "Mammy's Song" and "Gae tae Sleep" by Fisher, completing her conquest of Richmond.

The accompaniments were played in an artistic and satisfying manner by Blanche Sanders Walker, who also gave three piano numbers, displaying a brilliant technic and scholarly interpretation. N. W.

## Line from Early Composition Engraved on Monument to Musician

WASHINGTON, D. C., Feb. 14.—In memory of Dr. J. W. Bischoff, a monument is being erected over the late composer's grave, and engraved on it is a staff of music from one of his early compositions, out of which a publisher made a fortune.



Samuel L. Herrmann

PHILADELPHIA, Feb. 12.—Just as he struck the opening chords of the solemn strains of "Kol Nidrei," which is sung in the synagogues on the eve of the great holy days, Prof. Samuel L. Herrmann, one of the best known musical directors and organists in this city, fell dying to-day across the keys of his piano at the Hotel Lorraine, where he had been entertaining a number of musical friends in his apartments. He died an hour later without regaining consciousness. Heart disease was the cause of death.

Professor Herrmann was organist of the Synagogue Rodelph Shalom and was formerly organist of the Cathedral in East Logan Square for sixteen years. For the last twelve years he directed the Treble Clef, an organization composed of women singers, and was formerly director of the old Männerchor.

## Frank H. Shepard

Frank H. Shepard, known widely in musical circles as the author of several books on simplified harmony, died, February 15, of pneumonia at his home in Orange, N. J. He was born in Bethel, Conn., in 1863, and was educated in Boston, New York and abroad. When still very young he patented a piece of machinery which brought him enough money to enable him to study in Europe. Mr. Shepard has resided for more than twenty years in Orange, where he founded the Shepard School of Music. He was at one time president of the Clef Club of New York and was vice-president of the New York State Music Teachers' Association. He is survived by his wife, whom he met when studying at the Leipzig Conservatory, and two daughters.

## Ira M. Griffin

FOND DU LAC, WIS.—Ira M. Griffin, a musician prominent throughout Wisconsin, died at his home, No. 246 Marquette street, February 10. Mr. Griffin had been blind for forty-seven years, but in spite of that affliction, had traveled over Wisconsin alone giving music lessons in various cities. He had been director of orchestras in Stevens Point and Rhinelander for eight years. Besides his wife, he is survived by nine children. He was 57 years old. M. N. S.

## Rev. Thomas P. McLoughlin

The Rev. Father Thomas Patrick McLoughlin, known widely as the "singing priest," and who was an organist and composer as well as a baritone, died February 17 at the rectory of the Church of the Blessed Sacrament, New Rochelle, N. Y., where he had been rector for the last ten years.

## Mme. Friederike Fürstenau

DRESDEN, Feb. 14.—Mme. Friederike Fürstenau, eighty-seven years old, widow of Moritz Fürstenau, who was a prominent member of the Dresden Opera in the forties, is dead at her home in this city. She and her husband were intimate friends of Wagner.

## William J. Proctor

MONTGOMERY, ALA., Feb. 10.—William J. Proctor, one of this city's popular basses, died on January 26 at the age of forty-four. J. P. M.

## TENOR HARROLD'S FAME KILLED LOVE FOR WIFE

## Latter Given Divorce in Indiana Court—Married as \$8-a-Week Clerk, Success Brought Changed Ideals

MUNCIE, IND., Feb. 17.—When fame entered, love departed in the case of Orville Harrold, the tenor, and his wife, Effie Harrold, who was to-day granted a divorce from the singer by Judge Van Atta in the Delaware Superior Court. Mrs. Harrold was granted the custody of two of their children, with \$50 a month for their support, while the eldest child, Adeline, was permitted to remain in New York studying music under her father's direction. Mr. and Mrs. Harrold have been separated since September 15, 1912.

Mrs. Harrold married the singer October 22, 1898, when he was an \$8-a-week grocery clerk. Later he was the driver of a coffin delivery wagon, and Mrs. Harrold testified that they were happy together until her husband discovered that he had a voice. Since Mr. Harrold had become famous in Oscar Hammerstein's New York and London opera companies, his love had grown cold, his wife stated, and she produced letters written in Europe in which the tenor said that he no longer loved her.

Mr. Harrold was in court with his attorney, and admitted that he no longer loved his wife. Their stations in life and their ideals, he said, had become widely separated.

## Gilberté Closes Western Tour

Hallett Gilberté, the tenor-composer, closed his Western recital tour in Philadelphia on February 18, having appeared with success in nearly all of the larger, as well as many of the smaller cities through the West. Gilberté is a champion for the American song writer, and his programs are quite unique in that they consist of songs only by American composers.

A few of the many prominent artists, using the Gilberté songs with great success, may be mentioned, Mme. Frances Alda, Mme. Jeanne Jomelli, Mme. Marie Rapold, Mme. Carolina White, Mme. de Vere-Sapio, Mabel Riegleman, Mme. Charlotte Lund, Emma Loeffler, Margaret Keyes, Mme. Charlotte Guyer George, Mme. Sibyl Sammis-MacDermid, Vivian Holt, and many others.

## Scranton Chorus for Pittsburgh Contest

SCRANTON, Pa., Feb. 17.—This city is to be represented by one hundred and fifty voices in the Pittsburgh Eisteddfod next July. Rehearsals are being held every Thursday evening. The work of organizing the choir is being done by David Prichard, of the United Choral Organization. Prof. John T. Watkins is director. The first prize for which the chorus will compete at the Pittsburgh Eisteddfod is to be \$5,500 with a gold medal to the conductor; second prize, \$1,000; third prize, \$500. P. L. L.

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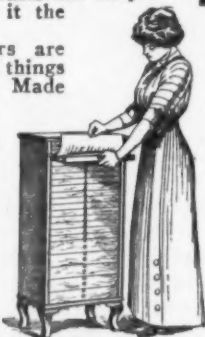
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## ROME REJECTS KORNGOLD OVERTURE

**Finds Too Much of Straussian Influence and Too Little Inspiration in Vienna Boy's Composition—A Tragedy Written in Prison—Rumor of D'Annunzio-Puccini Collaboration**

Bureau of Musical America,  
Piazza S. Silvestro, Rome, Italy,  
February 4, 1913.

OSCAR NEDBAL led the symphony concert at the Augusteo on February 2. Herr Nedbal is a Bohemian by birth and his appearances in Rome are always welcomed by the public for two very good reasons, both based on gratitude. When Nedbal was conductor of the Musikverein concerts at Vienna he introduced the works of many young Italian composers to the Viennese public, thus showing a discernment as to Italian music very much at variance with that of the general order of conductors in Germany and Austria. Secondly, Nedbal, when he comes to Italy, generally brings with him some new composition from his own country to offer the Italian public.

On Sunday he included in the program an "Overture to a Drama" by the young prodigy, Erich Wolfgang Korngold. Romans flocked to the Augusteo therefore in the hopes of hearing the simple, ingenuous fresh motifs of a new Mozart. Instead they were confronted with the product of a brain steeped in the intricacies of modern musical technicalities, of a master hand stirring up the instrumental ingredients of a giant orchestra. Korngold composed this "Overture" two years ago when only fourteen years of age, but those who looked to it to find the virgin ingenuousness of fourteen were deeply disappointed. Nikisch, Strauss and Wagner have crushed in him the only talent which the public demands of a fourteen-year-old composer—genuine inspiration.

The other items in the program were the Second Symphony, by Brahms Andante Moderata and Tempo di Waltzer from the Serenata per archi, by Joseph Suk; "Nocturne" and "Dance of the Gnomes" from the Lyric Suite by Grieg, and the "Carneval" Overture by Dvorak. In all of these Herr Nedbal showed his excellent capability as a leader, and if he failed to move the audience into accepting the Korngold overture it was due to the fact that the composition failed to reach to the preconceived hopes of his audience rather than to the manner in which he presented it.

Awaiting the production of "Isabeau"

### MILWAUKEE CHORAL CONCERT

**Clarence Whitehill and Lucy Marsh Soloists with Local Organizations**

MILWAUKEE, Feb. 19.—Clarence Whitehill, the Chicago opera baritone, and Lucy Marsh, soprano, were the soloists with the Arion Musical Club and the Cecilian Choir in their second concert of the season Friday evening, under the direction of Dr. Daniel Protheroe, while Charles W. Dodge furnished the piano accompaniments and W. H. Williamson acted as organist. The program, consisting of part songs, opened with a spirited rendition of the Soldiers' Chorus from "Faust," by the Arion Club and Cecilian Choir, which they followed next with the old English "Drink to Me Only with Thine Eyes," "Moonlight and Music" and Elgar's "Lullaby" song were quite delightful.

Mr. Whitehill lived up to his reputation, especially in songs affording full play to his dramatic fervor. He possesses a basso-baritone voice of great range and surpassing sweetness. His excellent dramatic rendition of Schubert's "Der Doppelgänger," a song from the old Irish, "The Egyptian War Song" and two French songs was greatly appreciated.

A group of charming songs displayed the beauty of tone of Miss Marsh's voice. She is a lyric soprano with coloratura facility. She included among her numbers the local composer, Alexander MacFadyen's "Love Is the Wind," and also charmed with "Depuis le jour" from "Louise." Both soloists appeared to advantage in a duet from "Don Giovanni," and responded generously to encores. The entire forces sang Eaton Fanning's admirable "Liberty" as the finale.

M. N. S.

### New York Recital for Frederick Weld

Frederick Weld, baritone, will give a New York recital at Aeolian Hall on Wednesday afternoon, February 26, with Arthur S. Hyde at the piano. The program will include songs by Franz, Buononcini, Bach, Linley, Fielding, Brahms, Elgar, Quilter, Bantock, Chadwick, Homer, MacDowell, Kernochan, Mary Helen

the Costanzi stage is now occupied by "Rigoletto" and "Don Carlos." The tenor in place of Mario Battistini, who has left for Vienna and St. Petersburg, is Franco Summinello, a young Roman making his first appearance. Although only twenty-four years of age Summinello immediately made good in "Rigoletto." He has a pleasing, limpid voice which he manages with good effect. His acting was distinctly above the average for a newcomer.

The Vecela-Vannutelli Company, which has been appearing nightly at the Apollo Theater, on Thursday presented a new operetta entitled "The Flower Show," by Giuseppe Blanc. The story is a simple love idyll to which Maestro Blanc, a still young composer, has written melodious and tasteful music without ever rising to great heights of inspiration.

Julio Murri, one of the chief actors in the famous Bonmartini-Murri murder case, who has been eight years in prison, has just completed a tragedy in three acts entitled "Rosamunda." The manuscript has been handed to the well-known Italian dramatist, Re Riccardo, who is undecided whether he will produce it as a tragedy or pass it on to a composer to let it form the libretto of an opera. Those who have read the tragedy say that it is of unusual power.

The difficulty that Murri had in writing the play may be judged from the fact that he was allowed only one sheet of paper every forty-eight days on which to write his verses. He was therefore obliged to memorize the lines and commit them to paper at long intervals. In order to write a maximum number of lines on the sheet he had to develop a minuscule handwriting, and this, by the ordinary reader, can be deciphered only with the aid of a magnifying glass.

The report published in a Paris paper that Gabriele d'Annunzio was writing a play to which Puccini was to supply the music appears to be at least premature. D'Annunzio, as a matter of fact, has not yet entirely fulfilled his engagement with Mascagni for "Parisina," according to *Il Tirso*, and has no intention so far of collaborating with Puccini. Nevertheless, the report is of interest in showing the tendency of the leading Italian composers to seek their librettos in cooperation with the masters of poetry and dramatic art.

J. A. SINCLAIR POOLEY.

Brown and Seth Bingham. One of Mr. Weld's most recent appearances was in recital in Troy, N. Y., where Mr. Weld's stage presence, his dramatic power, and his simple and unaffected style made his singing, especially of the Homer songs, most effective.

### Tina Lerner's Powers of Expression Charm Missouri Audience

MEXICO, Mo., Feb. 15.—As the third attraction on the Hardin College artist course, Tina Lerner, the young Russian pianist, gave a most successful concert here last night. The program could scarcely have been improved upon, as Miss Lerner included a number from "Alceste," by Gluck-Saint-Saëns; Adagio by Mozart; Weber's Rondo Brillante; Chopin's Etudes in F and G Flat Major, Nocturne in B Major, Fantasia in F Minor and Valse in A Flat; Rubinstein's Barcarolle, A Minor; Hinton's Etude-Arabesque; Strauss-Tausig, Valse caprice "Man lebt nur einmal"; Liszt's "Sonetto del Petrarca" and Spanish Rhapsodie. Here was music for the most varied tastes and music which revealed the pianist's powers of expression to the fullest degree. Miss Lerner never showed any attempt toward mere display, but true appreciation of the beauties of the works presented and wonderful technic were always in evidence. Seldom has a Mexico audience been stirred to greater enthusiasm, and after the Strauss Valse Miss Lerner received an ovation, offering an encore, "La Chasse," by Paganini-Liszt.

H. G.

### Long Season for Henri Scott

Beginning with the season of the Chicago Grand Opera Company, Henri Scott, the American basso, will have been continuously occupied from October 31, 1912, to June 7. Commencing with the opening night of the opera and ending in Philadelphia on February 25, he will have sung forty-four times in twelve different operas in four languages. On February 26 the company enters upon its long tour of eight weeks to the Pacific coast, during which Mr. Scott will have sung at least twenty-

five times more. Following the close of the opera tour, Mr. Scott will join the Theodore Thomas Orchestra on its spring tour of six weeks, appearing at a number of Wagner festivals. Mr. Scott has been specially engaged to sing on the opening night of the North Shore Festival at Evanston, and at a Wagner Festival at Indianapolis, Ind.

### JOHN FINNEGAN RE-ENGAGED

**Irish Tenor to Sing Again with the Victor Herbert Orchestra**

So successful were the appearances of John Finnegan, the celebrated Irish tenor, while soloist with the Victor Herbert Orchestra on its tour last year, that he has been re-engaged and will be the principal tenor soloist on its ten weeks' tour this Spring.

The tour will open in Pittsburgh on April 7, and will extend from "Coast to Coast," ending in British Columbia, Canada.

Mr. Finnegan will be heard in Carnegie Hall, New York, on March 9 in the title rôle of the Catholic Oratorio Society's performance of Elgar's "Dream of Gerontius."

### Josef Lhévinne in Detroit Recital

DETROIT, Feb. 13.—Josef Lhévinne, the Russian pianist, treated Detroit to one of its most excellent musical programs on his appearance here Tuesday evening, as the seventh number in the Philharmonic Course, of which Mr. James De Voe is manager.

There was nothing hackneyed in his program and each number was excellent in itself to show the wonderful technic and power of the artist.

Mr. Lhévinne opened his program with a Bach-Liszt Fantasia and Fugue in G Minor which fully demonstrated his power and artistry. In the Beethoven sonata, which followed, as in the Brahms Variations on the Theme of Paganini, Mr. Lhévinne developed a sweetness of tone and showed a technic on octaves which was wonderful. His group of Chopin selections was distinguished chiefly by the legato tone work brought out in the Nocturn, op. 9, No. 13.

The Schumann-Tausig "El Contrabandista" and Balakireff's "Islamey" (Oriental fantasia) concluded the program.

Mr. Lhévinne's recital was most opportune at this time and the crowded house which greeted him attested his popularity.

E. C. B.

### Gaul's "Ruth" Sung by Pennsylvania College Chorus

STATE COLLEGE, PA., Feb. 12.—A comprehensive performance of Gaul's "Ruth" was given by the State College Choral Society, Clarence C. Robinson, conductor, before an audience of 1,500 persons in the Charles M. Schwab Auditorium. The solos were well handled and the choruses marked by a precise attack and good tonal quality.

### Re-engagement for Bertha Kinzel

Bertha Kinzel, a professional pupil of Mrs. Laura Morrill, has been re-engaged for another year as soprano soloist at the West Park Church, New York.

### FLORENCE AUSTIN'S TOUR

**American Violinist Heard to Advantage in the South and West**

The first week of the Southern concert tour by Florence Austin, the American violinist, included a concert with the St. Louis Symphony Orchestra and appearances in recital in Ouachita College, Arkadelphia, Ark.; Fort Smith, Conway, Okla.; Hot Springs, Ark., and other cities. The remainder of her tour will include concerts in the South as far as Texas.

In her appearance with the St. Louis Orchestra, Miss Austin played the Wieniawski Concerto with such effect that she was recalled seven times. Her playing aroused the greatest enthusiasm which has been witnessed at these concerts. In her other recitals Miss Austin played a comprehensive list of violin masterpieces, ranging from Handel to the most modern works. Without exception her playing was so appreciated that she was forced to add many encores, sometimes doubling the program. She was also heard in two private recitals during the tour. The accompaniments were ably played by Marion Austin.

The success of this tour has led to the planning of another which will include all of the cities visited since re-engagements have been made for second recitals in each place.

### DELAY FOR PHILHARMONIC

**Payment of Pulitzer Bequest Held Back by a Technicality**

Surrogate Fowler on February 17 denied the application of the Philharmonic Society of New York for a decree directing the executors of the estate of Joseph Pulitzer to pay the society the \$1,000,000 bequeathed it in Mr. Pulitzer's will.

By the conditions of the will the society was required to certify within one year after Mr. Pulitzer's death that it had at least 1,000 members paying dues, had become incorporated and had received the approval of the testator's executors. The Surrogate's decision was based upon the fact that the express approval of the executors had not been obtained, although, on November 8 last they had stated their willingness to pay the bequest provided the Surrogate or the Supreme Court was satisfied that the conditions had been complied with. The Surrogate insisted that the question of full compliance must be determined solely by the executors, who could not be relieved of their responsibility by referring the decision to a court.

### Maggie Teyte Startled by Volley of Wellesley Applause

WELLESLEY, MASS., Feb. 10.—Maggie Teyte appeared as the second artist in the series at Wellesley College, and the little soprano delighted her audience with Mimi's Aria from "Bohème," and French and American songs. Miss Teyte was astounded after her final "Open Secret," when the big audience saluted her with one deafening handclap in unison. Charles Lurvey was a finished accompanist.

### Albert von Doenhoff to Be Soloist in Municipal Concerts

Albert von Doenhoff, the New York pianist, has been engaged to appear as soloist in the free municipal concerts to be given under Henry T. Fleck this Winter. Mr. Von Doenhoff played in thirty concerts of the New York *World* series last Winter with success. He will play the Rubinstein D Minor Concerto and the Liszt E Flat in the concerts this season.

## AN ANCIENT FORMULA FOR FUTURIST MUSIC

OUR distinguished friend of the editorial page is unduly alarmed as to the terrors which the music of Schönberg may have in store for our devoted ears, writes Karleton Hackett in the Chicago *Post*. Happy little conceits as to the possibilities of music are by no means exclusively of modern date, for 'way back, while the fires of our revolution were yet burning, William Billings in Boston expressed his idea of futurist music, which would apply to Schönberg with as much force as anything of recent date that has come to our notice. His conception should be set down in full, that the fact may be once again borne in upon us that there is mighty little new under the sun:

"In order to do this piece ample justice the concert must be made up of vocal and instrumental music. Let it be performed in the following manner, viz.: Let an ass bray the bass, let the filing of a saw carry the tenor, let a hog, who is extremely

hungry, squeal the counter, and let a cart-wheel, which is heavily loaded and has been long without grease, speak the treble; and if the concert should appear too feeble you may add the croaking of a crow, the howling of a dog, the squalling of a cat, and what would grace the concert yet more would be the rubbing of a wet finger upon a window glass; the last mentioned instrument no sooner salutes the drum of the ear but it instantly conveys the sensation to the teeth; and if all of these in conjunction should not reach the cause, you may add this most inharmonious of all sounds: 'Pay me that thou owest.'"

Whatever cataclysmic convulsions conjured up by the cacophies of cacophony may hap to confront us in the discharge of our duty, we trust to be given the courage to meet in the spirit of our New England ancestors, who, though at times uncomfortable persons to have about the house, could be depended on to stand firm when the hour of trial came.





Margaret O'Brien, a Pittsburgh pianist and teacher, recently gave a recital at Atlantic City, N. J.

J. C. Wilcox, the Denver baritone, is booked for a recital in La Junta on February 25, assisted by Mrs. Wilcox at the piano.

Ellen Doherty, dramatic contralto, a pupil of Katherine Lincoln, Boston, is appearing with great success in the Henry W. Savage companies.

Benjamin Jepson has resigned from his position as supervisor of music in the public schools of New Haven, Conn., after forty-eight years of service.

Among the pupils' recitals of especial mention during the week in Washington were those of G. Frank Gebest, Pearl Waugh and Mme. Von Unschuld.

William H. Pagdin, tenor, and Rosalie Brown, pianist, contributed musical numbers at the recent reception of Mrs. Elford Parry Trowbridge, at New Haven, Conn.

An enthusiastic audience greeted George Copeland, the American pianist, who appeared in aid of the South End Musical Settlement work, at the Tuileries, Boston, on February 13.

Frederick Lamb, the Boston and Worcester singer, has made arrangements to give a Sunday night concert at Worcester on February 16, at which John McCormack will be the soloist.

Harry B. Jepson provided the program at the inaugural recital of a new organ at the New Haven Masonic Temple, assisted by Norma Weber, Gertrude Field and Mabel French.

Following her Toledo appearance with the Minneapolis Symphony Orchestra, on February 25, Della Thal, the Chicago pianist, will proceed to New York to appear in a private musicale during the ensuing week.

Hedwig Reicher and Lily Dorn appeared at a special matinee of dramatic reading and song in the Irving Place Theatre, New York, February 16. Miss Dorn sang *lieder* by Schubert, Brahms, Hugo Wolf and Richard Strauss.

Chopin's G Minor Trio, Richard Strauss's Violin Sonata and the B Flat Trio of Rubinstein constitute the program of the third and last concert of the Adele Margulies Trio, which takes place in Æolian Hall Tuesday evening, February 25.

Harriet Cady, the pianist, will give two recitals in the Italian setting of Mrs. J. J. Mason's New York residence on February 24 and March 3. The second program will be entirely Russian, and Sara Gurowitsch will play with Miss Cady the Rubinstein cello sonata.

Fery Lulek, the *lieder* singer, appeared, February 7, with the Hartford (Conn.) Sängerbund, under the able direction of August Weidlich. Charles Gilbert Spross was the baritone's resourceful accompanist and he also contributed two solo numbers and an encore.

Florence Mulford has been selected to sing the rôle of Carmen at the Spring festival of the York, Pa., Oratorio Society in April. She sang the rôle of *Delilah* in the rendition of Saint-Saëns's "Samson and Delilah" in York in 1909 by the York and Baltimore Oratorio societies.

Announcement has been made by Milton B. Griffith that the opera program at the South Bend, Ind., festival held in May will be given by Helen Stanley, of the Chicago Opera Company, immediately following the return of the company from its Pacific Coast travels.

The first of a series of lecture-recitals on "Modern Composers" was given recently at Providence, R. I., under the auspices of the Rhode Island Federation of Music Clubs. Hugh Mac Coll, accompanist of the Brown University Glee Club, gave a talk on Debussy.

The Women's Club of Irvington-on-Hudson, N. Y., recently gave a concert, with several numbers by the club, Ellen Learned, conductor; solos and duet numbers by Miss Learned and William Simmons, the baritone, and violin offerings by Samson Noble.

Mrs. Jeanne H. Woolford, who possesses a rich contralto voice, gave a delightful recital in Baltimore on February 11. Mrs. Woolford was especially successful in her *lieder* and French songs. She was ably assisted by Ethel Lee, cellist, while Clara C. Groppe was an artistic accompanist.

The Sheboygan (Wis.) Concert Band appeared recently in two concerts under the able direction of H. M. Johnson, Marie Ludwig, harpist, gave an artistic reading of Hasselsman's "Pierre," and Zabel's "Am Springbrunnen," and the violin solos of Waldemar von Geltsch proved popular. Etta Odenbrett von Geltsch acted as accompanist.

Mme. Marie Von Unschuld, the Washington pianist, is employing motion pictures to demonstrate her method of teaching. Her recent lecture with these pictures in New York at Columbia University was highly praised. Mme. Von Unschuld has just commenced a tour through the South which will extend over several weeks.

A chamber music concert, the first of a series of three, was given at the Milwaukee Athenæum February 13 to a capacity house under the auspices of the MacDowell Club. The program was presented by Ella Smith and J. Erich Schmaal, at the piano; Albert Pink, violin and viola; Hugo Bach, cello, and Oscar Dost, clarinet.

The Chopin Club, of Providence, R. I., devoted most of a late program to works of the composer for whom it is named. The E Minor Concerto was played by Miss Fairbrother and a string quintet of club members. Louise Bixby gave an interpretation of Bohm's "Legende," with Susie Brown as accompanist.

Henry W. Savage has obtained the American rights to the operetta, "Der Zigeunerprimas" ("The Gypsy Chief"), by Emerich Kalman, a Hungarian composer. The piece has been running at the Johann Strauss Theater in Vienna for more than a year. The American production will be made in September.

Milton Rusch, a young pianist of Milwaukee, appeared there recently in a recital, playing works by Schumann, Chopin, Verdi-Liszt and Gounod-Liszt and a composition of his own, a sonata dedicated to his teacher, Jacob Moerschel. Rusch is only fifteen years old, and those who have heard him predict a great future for him.

Whitworth College for Young Ladies, at Brookhaven, Miss., makes it a rule to present three good musical artists every year. On November 29 last the college had Henry Holden Huss and Hildegard Hoffmann Huss; Xaver Scharwenka gave a splendid program on January 22 and David Bispham closes the list for this season on February 25.

Atlantic City, N. J., has recently had two lecture-recitals on Anton and Nicolas Rubinstein. Amanda Rothholz had charge of the work for the Crescendo Club, assisted by Mesdames B. B. Filer, Jessie Carter-Fenton, William I. Parsons and Misses Jessie Willets, Jennie Jeffries, Edna Baier, Maude Bozeth, Evelyn Tyson, Jennie Jeffries and Mrs. Ida Taylor.

A program consisting of German and French songs, a cycle of seven songs, "Schön Gretlein," by von Fielitz, was successfully given in Providence recently by Frances Alexander, soprano, with Gene Ware at the piano. Miss Alexander is a pupil of Harriet Eudora Barrows. Mr. Ware's numbers included the Brahms Rhapsodie in G Minor, Nevin's Tempo di Valse and Seguidilla, Albeniz.

A poem, "The Man Who Toils," by John Proctor Mills, the Montgomery (Ala.) teacher, appeared in a recent issue of *The Truth*, the only newspaper pub-

lished in English within the walls of Jerusalem. Mr. Mills is also the author of the lyric, "A Moonlight Song," set to music by Charles Wakefield Cadman, which has been sung successfully by Alma Gluck and Maggie Teyte.

Lotta Davidson, the violinist, gave the fourth in a series of talks on music at her Brooklyn studio on February 8, assisted by some of her pupils, including Anna Rush, Viola and Mildred Schaefer, Viola Reinert, Harriet Eward, Alma Schneeberg and Master John Kober. Miss Davidson was the assisting artist in one of Arthur Rowe Pollock's New York lectures on the violin sonatas.

Alice Eldridge, the Boston pianist, with Alfred Denghausen, baritone, appeared successfully at Highland Club Hall, West Roxbury, Mass., before the members of the Morning Club. Her program included the older composers, as well as modern, and an Etude, op. 14, No. 4, Ganz, which was dedicated to Miss Eldridge. Mr. Denghausen gave groups of English and German songs, with Mrs. Mitchell, accompanist.

Imogen Rothel gave a most enjoyable organ recital at the Peabody Conservatory, Baltimore, on February 16. Her program consisted of Rheinberger's Sonata in A Minor; Dubois, "Chant Pastorale," "Fiat Lux" and "In Paradisum"; Bossi, Theme and Variations in C Sharp Minor; Franck-Kreisler-Siciliano and Rigaudon, and Hosanna, by Paul Wach. Israel Dorman, the assisting artist, played the Andante from the Violin Concerto by Mendelssohn.

The orchestra of the Wisconsin Conservatory of Music, of Milwaukee, appeared for the first time this season, February 9, playing under the direction of Willy L. Jaffe, and pleasing a large audience with compositions by Tschaiikowsky, Cui and Sinigaglia. Frank Olin Thompson, a member of the faculty's piano staff, gave a recital, February 6, at which he played numbers by Bach-Busoni, Schumann, Poldini, Ruifrok, Strauss, Mendelssohn and Liszt.

A series of six musical services on Wednesday evenings during Lent has been announced by Herbert E. Hyde, organist and choirmaster of St. Peter's Church, Chicago, at which his large choir of boys will present Buck's "Story of the Cross," Maunder's "Olivet to Calvary," Stainer's "Daughter of Jairus," Gaul's "Passion Service" and Stainer's "Crucifixion." Mr. Hyde is also in demand as a recitalist, especially in the inauguration of new instruments.

"Lucia" and "Lohengrin" were sung by the Aborn English Grand Opera in Montgomery, Ala., on February 3. The cast of the former included Edith Helena, Eugene Battain, Morton Adkins, George Shields, Arthur Green, Hattie Bill Ladd and Ernest Lambert, with Carlo Nicosia as conductor, while the Wagner work enlisted the services of Leonid Samoloff, Jane Herbert, Ivy Scott, Harry Luckstone, Julia Grant, William Schuster and Messrs Shields and Nicosia.

Chicago teachers of music who conduct special Summer sessions are already announcing their plans. Two of these who have offered normal institute courses for many seasons are D. A. Clippinger, a voice exponent of wide acquaintance, known also as the director of the Madrigal Club, and Emil Liebling, who has taught piano throughout a quarter of a century of Chicago's musical progress. Both teachers hold a five weeks' series from June 30 to August 2.

In an effort to educate the Denver public to a keener appreciation of the piano recital, Paul Clarke Stauffer, an energetic young pianist of that city, has arranged a series of three recitals, for which he has secured enough guarantors to insure financial success. The first was given by Edward Fleck, who recently went to Denver as a resident. Gordon Russell Thayer, of Boston, temporarily residing in Colorado Springs, will give the second recital, and Arthur Frazer, of Chicago, the third.

James Westley White, the basso-cantante, of Boston, gave a program of songs at the home of Harriet Morse, of Newton, Mass., on February 11, when Mable Daniels, the Boston composer, was guest of honor. Mr. White has also appeared as special soloist with John Hermann Loud, the concert organist, in some of his musical services this winter, at the First Baptist Church, Newton Center, and with the choir of the Temple of Israel, Boston, a concert tour, and at the regular services.

Arthur Hammerstein announces that he has arranged with the Augustin Daly estate for a revival of "The Geisha" at one of the

Shubert theaters in about a month. "The Geisha" book is by Owen Hall, the music by Sydney Jones and Lionel Moncton, and the lyrics by Harry Greenbank. It had its original production by George Edwardes at Daly's Theater, London, in April, 1896. The first American production was at Daly's Theater, New York, on September 9, 1896. A feature of the revival will be an orchestra of fifty pieces.

An excellent recital by advanced students of Director J. Henri Weinreich, Clifton Davis and Frank P. Kaspar was given at the European Conservatory of Music in Baltimore, on February 10. Those participating were Florence Michelson, Pearl Riebel, Ruth Ertel, Amelia R. Rokos, Amey Constantine, Ella Thiess, Ella R. Rokos, pianists; Howard B. Necker, Joseph Schreiber, Celia Shapiro, violinists; Miriam Klein, William Chenoweth, vocalists. Sadie L. London appeared as piano and vocal soloist.

"The Prodigal Son," an oratorio by Arthur Sullivan, was sung by the combined choirs of Grace M. E. Church, Oil City, Pa., and the First M. E. Church, of Meadville, Pa., on February 12, in the latter church, before a large audience, with the Meadville Festival Orchestra, under the able direction of Anna Rosalie Bork. The choirs were assisted by Mrs. Flavia Davis Porter, organist; Mrs. Charles Garland Lockie, pianist; Helen De Arment, soprano; Anna Rosalie Bork, contralto; Norman H. Grinager, tenor; Fred Sheparson, bass.

A rendition of Coleridge-Taylor's "A Tale of Old Japan" was given in Tiffin, O., February 12 by the University Choral Society of eighty voices under the direction of Prof. Frank W. Gillis. The soloists were Mrs. Frank Farnum, soprano; Mrs. Helen Bengel, contralto; Edward Walker, tenor, and Lemuel Kilby, basso, all of Chicago. In lieu of an orchestra the accompaniment was satisfactorily given by Helen M. Tarr, organist of the University Music Department, and Helen C. Webber, pianist. Professor Gillis obtained splendid results from his chorus.

Edward F. Johnston, of Cornell University, gave an organ recital under the auspices of the Western New York Chapter of the A. G. O. in Rochester, N. Y., on February 3. The program was as follows: Postlude in D Minor by Silver; Fantasie by Saint-Saëns; Berceuse, No. 2 (new), and Toccata (new), by Kinder; Autumn (new) and Mid Summer Caprice (new) and "Resurrection Morning," by Edward Johnston; "Song of Sorrow" (new), by Gordon B. Nevin; Finale by Hollins; "Chant D'Amour" (new), by Gillette, and Rhapsody by Silver.

Handel's "The Messiah" was given in the First Presbyterian Church of York, Pa., February 16, under the direction of Arthur Bates Jennings, organist and choirmaster. The soloists were Amy J. Wagner, of Carlisle, soprano; Blanche Oberdick, contralto; Marion Pfeiffer, tenor, and Clyde M. Hughes, bass, all of York. The work was given in a faultless manner by the choir of thirty voices. Since Mr. Jennings has assumed charge of the church music during the last several months compositions by Gounod, Saint-Saëns and Mendelssohn have been presented by the choir.

At a concert of the New York Catholic Sängerbund, held on January 25, Mrs. Adele Reyl-Krahe, wife of the conductor, Emil Reyl, appeared as soloist and sang the celebrated Nightingale Aria by Masse, with violin obbligato played by Carl Klein. She also sang "Amber and Amethyst," by A. von Ahn Carse; "Wieder möcht ich dir begagnen," by Liszt, and "Sing, Smile and Slumber," by Gounod. She further sang the soprano solo in Filke's "Frühlingsnacht," presented by the männerchor with orchestra accompaniment. Mrs. Reyl's voice displayed excellent quality and training, and the audience applauded her enthusiastically.

The fifth event in the educational series given by Arthur Frazer of Chicago in Streator, Ill., last week presented a Schumann program containing the whole of the "Papillons," op. 2, and the Carnival, op. 9, with the F Sharp Romance and two selections from the "Forest Scenes." A large audience received Mr. Frazer's offerings with enthusiasm, the more unusual in that piano programs have not always been popular with Streator concert-goers. The next number of this series will be devoted to American composers and the program will include songs composed by two former pupils, Frank Bibb, now of New York City, and Paul Clark Stauffer, now teaching in Denver.



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Anthony, Charles**—Washington, Apr. 15.  
**Barmour, Inez**—New York, Mar. 28; Cleveland, Apr. 29.  
**Barrère, George**—New York (Metropolitan Museum of Art), Feb. 26; New York (Belasco Theater), Mar. 2; New York (Cooper Union), Mar. 6; New York (Carnegie Hall), Mar. 11; New York (Hotel Plaza), Mar. 12; New York (Thursday Musical Club), Mar. 13; Williams-town, Mass., Mar. 29.  
**Beddoe, Mabel**—East Orange, N. J., Feb. 28.  
**Benedict-Jones, Pearl**—Paterson, N. J., Feb. 26; New York, Mar. 19; Newark, N. J., Mar. 23; New York, Mar. 25; New York, Mar. 28.  
**Berry, Benjamin**—Yonkers, N. Y., Feb. 24.  
**Bispham, David**—Little Rock, Ark., Feb. 24; Brookhaven, Miss., Feb. 25; Deland, Fla., Feb. 28.  
**Boncl, Alessandro**—Lincoln, Neb., Feb. 22; Louisville, Ky., Feb. 24; Cincinnati, O., Feb. 26; Columbus, O., Feb. 28; Boston, Mar. 2; Albany, N. Y., Mar. 4; Lansing, Mich., Mar. 6; Detroit, Mich., Mar. 7; Owen Sound, Can., Mar. 10; Buffalo, N. Y., Mar. 13; Cleveland, O., Mar. 16; Asheville, N. C., Mar. 24; Raleigh, N. C., Mar. 26; Morgantown, W. Va., Mar. 28; Cedar Rapids, Ia., Mar. 31; Des Moines, Ia., Apr. 2; Oklahoma City, Okla., Apr. 4; Fort Worth, Tex., Apr. 7; Austin, Tex., Apr. 9; New Orleans, La., Apr. 12; Charlotte, N. C., Apr. 15; Wilmington, N. C., Apr. 17; Philadelphia, Apr. 26.  
**Bowne, Adela**—New York, Feb. 24; Brooklyn, Feb. 26; Philadelphia, Feb. 28; New York City, Mar. 4.  
**Cheatham, Kitty**—Denver, Col., Feb. 22; Topeka, Kan., Feb. 25; St. Joseph, Mo., Feb. 26; Kansas City, Mo., Feb. 28; Minneapolis, Mar. 3.  
**Clément, Edmond**—Newark, N. J., Feb. 21; Buffalo, Feb. 25.  
**Connell, Horatio**—Philadelphia, Feb. 25; Providence, R. I., Mar. 5; Harrisburgh, Pa., Mar. 11; Washington, Mar. 13; Sedalia, Mo., Mar. 31; Alton, Ill., Apr. 2; Appleton, Wis., Apr. 5; Paterson, N. J., Apr. 30.  
**De Hart, Katharine Seward**—Summit, N. J., Feb. 24.  
**De Moss, Mary Hissem**—Newark, N. J., Feb. 26; East Orange, Feb. 28.  
**De Treville, Yvonne**—Detroit, Feb. 26.  
**Falk, Jules**—Fort Worth, Tex., Feb. 21; Waco, Tex., Feb. 26; Austin, Tex., Feb. 27; Houston, Feb. 28; San Antonio, Mar. 4.  
**Flahaut, Marianne**—Milwaukee, Feb. 22.  
**Ganz, Rudolph**—Cleveland, Feb. 24; Carnegie Hall, New York, Mar. 4.  
**Gilbert, Harry M.**—Little Rock, Ark., Feb. 24; Brookhaven, Miss., Feb. 25; Deland, Fla., Feb. 28; Toledo, O., Apr. 9.  
**Granville, Charles N.**—Poughkeepsie, Apr. 3.  
**Hartman, Arthur**—Æolian Hall, New York, Mar. 2.  
**Hinkle, Florence**—New York (New York University), Mar. 18.  
**Holding, Franklin**—Altoona, Pa., Feb. 28; Rumford Falls, Me., Mar. 24; Waterville, Me., Mar. 31.  
**Kaiser, Marie**—Stamford, Conn., Feb. 24; Newburg, Feb. 25; New Haven, Conn., Feb. 27.  
**Kellerman, Marcus**—Deland, Feb. 21; Florence Villa, Feb. 22; Americus, Ga., Feb. 24; Macon, Feb. 25.  
**Kerns, Grace**—Norfolk, Va., Mar. 6; Newark, Mar. 23; Westfield, Mar. 28; Bridgeport, Apr. 9; New York, Apr. 16; Englewood, May 6.  
**Kraft, Edwin Arthur**—Boston, Feb. 24; Springfield, Mass., Feb. 25; Williams College, Williamstown, Mass., Feb. 27.  
**La Ross, Earle**—Allentown, Pa., Feb. 27.  
**Lerner, Tina**—New York, Feb. 21; Waterbury, Conn., Feb. 24; Ann Arbor, Mich., Feb. 28.  
**Lund, Charlotte**—Waterbury, Conn., Feb. 23; New York, Mar. 5; Brooklyn, N. Y., Mar. 9; New York, Mar. 15; Brooklyn, N. Y., Mar. 16; New York (Æolian Hall), Mar. 28.

**Mannes, David and Clara**—Jamestown, N. Y., Feb. 24; Sewickley Valley, Pa., Feb. 25; Wooster, O., Feb. 26; Dayton, Feb. 27; Appleton, Wis., Mar. 3; Green Bay, Wis., Mar. 4; Detroit, Mar. 6; Sedalia, Mo., Mar. 10; Kansas City, Mo., Mar. 11; St. Louis, Mo., Mar. 12; Chicago, Mar. 16; Buffalo, Mar. 17.  
**Martin, Frederic**—New York (Plaza), Feb. 24.  
**McCue, Beatrice**—Orland, Fla., Feb. 21; Winter Park, Fla., Feb. 24.  
**McMillan, Florence**—Vancouver, B. C., Feb. 22; Portland, Ore., Feb. 25; Chicago, Mar. 2.  
**Miller, Christine**—Little Falls, Minn., Feb. 22; St. Paul, Feb. 25; Indianapolis, Feb. 28; Washington, D. C., Mar. 7; Lowell, Mass., Mar. 10; Milwaukee, Mar. 16; Pittsburgh, Pa., Mar. 27; Toronto, Apr. 1; Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29; Evanston, Ill. (North Shore Festival), May 26.  
**Miller, Reed**—Anderson, Feb. 22; Columbia, Feb. 24; Greensboro, N. C., Feb. 25; Roanoke, Va., Feb. 26; New York, Mar. 27, 28; Baltimore, Apr. 7, 8; Cincinnati, May 8; Evanston, Ill., May 26.  
**Moncrief, Alice**—New Haven, Feb. 23; Stamford, Feb. 24; Westfield, N. J., Feb. 27; Bridgeport, Apr. 9.  
**Nordica, Lillian, Mme.**—San Francisco, Feb. 23; Oakland, Feb. 26; Pasadena, Feb. 28; San Diego, Mar. 3; Tucson, Ariz., Mar. 5; Phoenix, Mar. 7.  
**Pagdin, William H.**—Stamford, Feb. 24; Westfield, Feb. 27; Halifax, N. S., Mar. 11; Wooleville, Mar. 12; Philadelphia, Mar. 21; Bridgeport, Apr. 9; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburgh, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.  
**Peavey, H. Valentine**—New York (Hotel Astor), Feb. 25; Brooklyn, Feb. 28; New York, Mar. 16.  
**Phillips, Arthur**—Sound Beach, Conn., Feb. 21; Æolian Hall, New York, Feb. 26.  
**Pilzer, Maximilian**—Yonkers, Feb. 23; New York, Mar. 18; New York (Carnegie Hall), Mar. 23.  
**Potter, Mildred**—Pittsburgh, Feb. 21; Indianapolis, Mar. 6; Detroit, Mar. 9; Fremont, Mar. 11; New York, Mar. 23; New York (Oratorio Society), Mar. 28; New York, Apr. 1; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburgh, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.  
**Reardon, George Warren**—New York, Feb. 23; New York, Mar. 2.  
**Reardon, Mildred Graham**—New York, Feb. 23; New York, Mar. 2.  
**Rider-Possart, Cornelia**—Æolian Hall, New York, Feb. 28.  
**Sachs-Hirsch, Herbert**—Æolian Hall, New York, Mar. 1; Newark, N. J., Mar. 3.  
**Sembrich, Mme.**—Chicago, Feb. 23; Cedar Rapids, Feb. 25.  
**Seydel, Irma**—New York (Æolian Hall), Feb. 22; San Francisco, Cal., Feb. 28.  
**Sorrentino, Umberto**—New York, Feb. 25 and Mar. 6.  
**Thal, Della**—Toledo, O., Feb. 25.  
**Tollefsen, Carl H.**—Brooklyn, Feb. 22 and Mar. 5, 9, 27.  
**Tollefsen, Mme. Schnabel**—Brooklyn, Feb. 22 and Mar. 5, 9, 27.  
**Townsend, Stephen**—Boston (Steinert Hall), Mar. 4.  
**Van Hoose, Ellison**—Metropolitan Opera House (Sunday night concert), Mar. 2.  
**Van Vleet, Cornelius**—Ithaca, N. Y., Feb. 22; Chicago, Feb. 27.  
**Ware, Harriet**—New York (New York University), Feb. 25.  
**Weld, Frederick**—Æolian Hall, New York, Feb. 25.  
**Wells, John Barnes**—New York University, New York, Feb. 25; New York, Feb. 28; New York, Mar. 8; Newark, N. J., Mar. 10; Flushing, Mar. 12; Poughkeepsie, N. Y., Mar. 18; Richmond, Va., Mar. 21; Denver, Col., Mar.

28; New York, Apr. 5; East Orange, N. J., Apr. 16.  
**Werrenrath, Reinald**—Brooklyn, N. Y., Mar. 9; Schenectady, N. Y., Mar. 11; Detroit, Mar. 17; Poughkeepsie, N. Y., Mar. 18; Ithaca, Mar. 24; Syracuse, N. Y., Mar. 25.  
**Wilson, Gilbert**—Stamford, Conn., Feb. 24; Westfield, N. J., Feb. 27.  
**Young, John**—Wallingford, Conn., Feb. 27; Holyoke, Mass., Feb. 28.  
**Ysaye, Eugen**—Newark, N. J., Mar. 3; St. Louis, Mar. 14 and 15.

## Orchestras, Quartets, Chorus, Etc.

**American String Quartet**—Nashville, Mar. 25; Montgomery, Ala., Mar. 26; Brooklyn, Apr. 4.  
**Boston Symphony Orchestra**—New York, Carnegie Hall, Feb. 22; Philadelphia, Mar. 17; Washington, Mar. 18; Baltimore, Mar. 19; New York, Mar. 20; Brooklyn, Mar. 21; New York, Mar. 22.  
**Boston Sextette Club**—Gallipoli, O., Mar. 10; Troy, O., Mar. 11; New Harmony, Ind., Mar. 12; Notre Dame, Mar. 14; South Bend, Mar. 15; LeRoy, N. Y., Mar. 17; Dolgeville, N. Y., Mar. 18; Spring Valley, Mar. 20; Suffern, Mar. 21.  
**Cincinnati Symphony Orchestra**—Feb. 28, Mar. 1, 14, 15, 28, 29; Apr. 11, 12.  
**Flonzaley Quartet**—Washington, Feb. 23; Cambridge, Mass., Feb. 24; Dobbs Ferry, Feb. 27; Orange, Feb. 28; Washington, Mar. 1, 2; Wellesley, Mar. 3; Elthburg, Mar. 4; New Bedford, Mar. 6; New York, Mar. 10; Stamford, Mar. 11; Boston, Mar. 13; Brooklyn, Mar. 14; Boston, Mar. 16.  
**Gamble Concert Party**—Dillon, Mont., Feb. 21; Ellensburg, Wash., Feb. 24; Storm Lake, Ia., Feb. 28.  
**Jacobs Quartet, Max**—New York, Feb. 25 (Carnegie Lyceum).  
**Kneisel Quartet**—Waukesha, Wis., Feb. 21; Appleton, Wis., Feb. 22; Louisville, Mo., Feb. 24; Cincinnati, Feb. 25; Norfolk, Va., Feb. 27.  
**Margulies Trio**—Æolian Hall, New York, Feb. 25.  
**Mead Quartet, Olive**—Rumford Hall, New York, Mar. 12.  
**Minneapolis Symphony Orchestra**—New York City, Feb. 21; Aurora, N. Y., Feb. 22, also Ithaca, N. Y., Feb. 22; Cleveland, Feb. 24; Toledo, Feb. 25; Detroit, Feb. 26; Chicago, Feb. 27; Minneapolis, Feb. 28; Mar. 14, 28 (second annual Eastern tour).  
**New York Philharmonic Orchestra**—New York (Carnegie Hall), Feb. 27, 28.  
**New York Symphony Orchestra**—Æolian Hall, New York, Feb. 21, 23.  
**Philadelphia Orchestra**—Philadelphia, Feb. 21, 22; Wilmington, Del., Feb. 24; Philadelphia, Feb. 26, 28 and Mar. 1; Camden, N. J., Mar. 3; Philadelphia, Mar. 5, 7, 8, 12; Atlantic City, Mar. 13; Philadelphia, Mar. 14, 15, 24; Kensington, Mar. 25; Philadelphia, Mar. 28, 29; Camden, N. J., Mar. 31; Philadelphia, Apr. 4, 5; Baltimore Music Festival, Apr. 7, 8, 9; Philadelphia, Apr. 11, 12.  
**Place Mandolin String Quartet**—Boston, Mass., Mar. 27; New York, Apr. 27.  
**Plectrum Orchestra**—Æolian Hall, New York, Mar. 2.  
**San Francisco Symphony Orchestra**—San Francisco (Cort Theater), Feb. 21, 28; Mar. 7, 9.  
**Schubert Quartet**—Newark, N. J., Feb. 21; New York (Rubinstein Club), Mar. 15; Hackensack, N. J., Apr. 28.  
**St. Louis Symphony Orchestra**—St. Louis, Feb. 22, 28; Mar. 1, 14, 15, 21, 22.  
**Sinsheimer Quartet**—New York, Mar. 5.  
**Thomas Orchestra**—Chicago, Feb. 22, 24, 25, 28 and Mar. 1, 7, 8; Grand Rapids, Mich., Mar. 10; Detroit, Mar. 12.  
**Tollefsen Trio**—Brooklyn, Feb. 22; New York (Æolian Hall), Mar. 28.  
**Zoelner Quartet**—New York (MacDowell Club), Mar. 18.

## Rogers, Barrère and Huhn at Charity Concert

A charity concert given last Monday at the house of Mrs. Prescott Hall Butler, 22 Park avenue, for the benefit of the New York City visiting committee of the State Charities Aid Association, engaged Francis Rogers, baritone; George Barrère, flutist, and Bruno Huhn, who was at the piano. Mr. Rogers sang a group of old French songs, among them the "Angelus" and "Cattle Song" and Rubinstein's "Der Asra," Secchi's "Love Me or Not," and "Lungi del caro Bene," by Sarti. There were several selections by Mr. Barrère, who was accompanied by Bruno Labate, oboe, and Gustav Langenus, clarinet, Mr. Huhn being at the piano. The concert netted almost \$1,000 for the charity.

Paolo Seveilhac, the erstwhile baritone, who made his debut as a tenor last Spring, is soon to essay *Rhadames* in "Aida" at the Paris Opéra.

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## NEW CHORUS FOR BROOKLYN

## Choral Art Club in Successful Début Under Conductor Stebbins

Before an audience which filled the Academy of Music, in Brooklyn, the Choral Art Club of that borough, made its initial bow on February 14. This new mixed chorus gave a concert of the highest order, due to the untiring efforts of G. Waring Stebbins, the conductor.

Caroline Mijr-Hardy, soprano, was the principal soloist. She sang "The Queen of Sheba" Cavatina, by Gounod; "Im Herbst," by Franz; "Sonntag" and "Der Schmid," by Brahms; "Inter Nos," by MacFayden, and "When Love Is Gone," by Mr. Stebbins. Mrs. Hardy sang with considerable purity of tone and dramatic fervor.

The splendid tonal effects of the new chorus were at once in evidence in Tschaiakowsky's "How Blest Are They," from the Cherubim Song of the Russian Church, while "Lo, How a Rose," by Pratorius, and "A Legend," by Tschai-kowsky, were beautifully sung. Other interesting numbers were "The Sunshine Song," by Grieg, with a solo by Miss Lambert, and Max Bruch's "Jubilate, Amen," with a solo by Mrs. Hardy. Julius Schendel, pianist, pleased with his interpretations of a Bach Chaconne and Chopin's Polonaise in A Flat.

G. C. T.

## Orchestra Concert of Heckscher Works

Celeste Heckscher's "Dances of the Pyrenees" have been accepted by the St. Louis and Philadelphia Symphony orchestras and will shortly be played under the respective direction of Max Zach and Leopold Stokowski. In addition an orchestral concert of this composer's works, including also the songs and violin and cello compositions, will be given in New York in March. The New York Symphony orchestra, with Alexander Saslavsky as conductor, will play the orchestral works and the accompaniments for the soloists, Florence Hinkle, soprano; Hans Kronold, cellist, and probably Maud Powell, violinist.

The Treble Clef Club, of Houston, Tex., recently heard Miss Hinkle sing several of Mrs. Heckscher's songs and demanded repetitions of the several numbers. This club will sing her "Pastorale Lullaby" at its Easter concert. Her violin suite, "In the Forest," was performed recently in a musicale at the New York residence of Mrs. William Proctor, as also were the cello "Romance" and "The Folded Rose," a new song from a grand opera.

## Peabody Student Orchestra in Concert Under Randolph Bâton

BALTIMORE, Feb. 17.—The Students' Orchestra of the Peabody Conservatory gave a fine concert on February 13, with Harold Randolph as an able conductor. The Concerto in A Minor by Antonio Vivaldi was played with understanding. Esther Cutchin was very successful with Rubinstein's Piano Concerto in D Minor, with orchestral accompaniment. Bizet's "L'Arlésienne" Suite, No. 1, was given a beautiful reading, the Minuet being especially brilliant.

W. J. R.

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## HOW CLÉMENT PERFECTS HIS ART

Endless Labor in the Polishing of Details—How the Finesse Associated with French Art Has Evolved through the Slow Process of Ages—The Artist's Dissociation from Himself

IF Hans von Bülow had ever enjoyed the privilege of a few minutes' conversation with Edmond Clément he might have felt moved to rescind his famous dictum to the effect that a tenor is a disease and not a human being. And had a certain Viennese been similarly favored he could never with a spotless conscience have evolved the tale of the singer who blandly assured his physician that he could get along without his brains for an indefinite period, "inasmuch as he was a tenor at the opera." For if ever a tenor were qualified to refute the broad generalizations implied in these cynical imputations it is Clément. He is one of those rarities whose conversation can afford almost as vivid a sense of esthetic pleasure as his singing, and the matter of his discourse is as attractive as his manner of expressing it.

Hearing the illustrious French artist engaged in a discussion of his art or of some kindred topic one is forcibly impressed with the idea that a writer of the utmost distinction was lost to literature when he embarked upon the singer's career. Elegance of literary style is admitted to be one of the innate attributes of the majority of Frenchmen. It seems certainly to have been Mr. Clément's birthright, to judge only from his manner of conversation. His speech is literary, not colloquial. It could be transferred to paper and published without the alteration of a phrase, the modification of a word. At all points it is as polished, as refined, as elegant as his vocal artistry.

It is a foregone conclusion that the first thing any one who has ever heard a Clément recital would wish to hear Clément discuss is the Clément art. Such a request as "*parlez un peu de votre art*" may sound embarrassingly indefinite, but it affords the artist a type of thematic material which he is qualified to develop extensively. The only unfortunate aspect of the matter is that the space of time allotted for the average interview is far too short to allow him to dilate upon the illimitably fascinating theme in all its extensive ramifications.

"My art," observed Mr. Clément recently to a representative of MUSICAL AMERICA, "is essentially the outcome of never-ending labor, earnest introspection and the incessant determination and sincere endeavor to perfect and refine. In his search for flaws to eradicate, for details that by further amelioration may be raised to a higher degree of artistic beauty and expressive eloquence the artist must be indefatigable. He cannot

with impunity allow himself the briefest period of respite in his pursuit of something higher, something better and more noble than what he has hitherto accomplished unless in taking an unbiased survey



Edmond Clément, the French Tenor, Leaving His New York Hotel

of his artistic conscience he is persuaded beyond a doubt that his sense of artistic fitness is completely satisfied. But only then does the artist begin to acquire the quality of greatness when there dawns upon him the realization of the fact that there must be no such thing as relaxation of effort.

### Homogeneity the Aim

"Potency and universality of artistic appeal are dependent upon the flawlessness and the solidity of the foundations upon which the performer builds. He must strive

above all things for homogeneity in the quality of his achievements. The process is of necessity slow. I find it necessary to build up section by section, to fortify every little vulnerable detail in its turn. I labor at the improvement of a single phase of my work, until, having resorted to every expedient that suggests itself to my mind as legitimate to the furtherance of my progress toward the ideal, I become convinced that for the time being I have done all I can do. And then I pass on to the next detail and the process begins anew.

"My success in America has moved me more deeply than I can express. I do not say this in a spirit of insincerity but with a sentiment of the truest gratification. For I had been warned repeatedly that the niceties of French art could not hope to meet a sympathetic response in this country. Well, I have made the experiment and discovered the contrary to be triumphantly the case. The appreciation and genuine comprehension of the airy subtleties, the intangible graces and deft charms of our art is widespread, since beyond peradventure, astonishing in its very intensity. That *finesse* of quality which is the distinguishing feature of the art of my country was the slow result of centuries of evolution. It is the outcome of the long distillation of a rude, coarse art whose cruder elements have melted away and evaporated through the slow process of ages, leaving a supremely volatile essence as residue. And here we have a case of splendid, glorious and durable monuments being constructed out of materials in themselves fragile and filmy, nay, almost immaterial. Consider then the breadth of sympathy, the catholicity of taste which this heartfelt American appreciation of such an art connotes, especially as others of a profounder and more spiritually searching kind exert the hold they do.

### A Life of Sacrifice

"But to return to the more abstract topic. The life of the artist—and of the singer primarily—is one of sacrifice and renunciation. The joy involved in the realization of his ideals—or at least in a close approximation of them—and the satisfaction of perceiving the consummation of the intended effect on the public are the greatest measure of his reward. His is the reward which comes from the successful accomplishment of a lofty mission—and the artist's mission is most assuredly lofty. He is a true moral educator, unfolding as he does the composer's spiritual message and enforcing it through the medium of his own individuality. The singer who would properly fill this exalted rôle must be gifted with infinitely greater qualifications than mere voice. I think that if one takes the trouble to glance back over the ranks of great singers it will be found that in the majority of cases the most eminent were those whose natural equipment of voice was not extraordinary in itself. The weightiest duty which devolves upon the artist consists in creating, through arduous efforts of his own, qualities which shall elevate and further those wherewith nature has endowed him.

"There is, too, another tremendous consideration for him to face. He must acquire the facility of dissociating himself from himself in such a way as to become temporarily oblivious to personal considerations that might interfere with his complete subservience to his art. It involves cruel pain, it exacts bitter unrelenting struggle, this conquest of self. I may not count myself successful in the highest sense of the word until I can, of my own volition cease to be Edmond Clément and become the *Chevalier Des Grieux*, or whoever I may chance to be impersonating. A number of years ago my little daughter was obliged to undergo an operation for appendicitis. The case was serious and the doctor confessed when she was brought to the operating room that she was in *extremis*. He made no effort to comfort me with fatuous assurances, but told me frankly after the operation that she was in the hands of Heaven, that he had done his best but could not answer for the outcome. That very evening, as the life of my little girl hung in the balance, I was obliged to sing in the 'Barber of Seville.' The mastery of myself under such conditions was obtained at the cost of a terrible effort. There may have been a trifle less lightness in my performance than usual, but the audience noticed nothing. I came through the evening successfully. I had conquered myself as it is fitting an artist should. My little girl passed victoriously through her ordeal and lived." H. F. P.

### Grace Kerns Scores in Philadelphia

PHILADELPHIA, Feb. 17.—Grace Kerns, the young New York soprano, appeared as soloist with the Orpheus Club, at its concert in the Academy of Music last Saturday evening, and scored a noteworthy success. Miss Kerns succeeded in completely captivating her audience, not only with the beauty of a voice which is unusually full, rich and sympathetic, and which she uses with skill and feeling, but by means also of her attractive personality and manner. No "first appearance" made by any artist in Philadelphia in a long time has been more successful than that of Miss Kerns on Saturday evening, and it is to be hoped that a Philadelphia audience will soon have the pleasure of hearing her again.

A. L. T.

### English Organist's Cantata Has First American Performance

A cantata, "Calvary," by Leonard N. Fawles, had its first performance in America on February 11 at St. Paul's Chapel, Trinity Parish, under the direction of Edmund Jacques. Dr. Wm. C. Carl was at the organ and the soloists were Frank Ormsby, tenor, and Tom Daniel, bass. Dr. Fowles is an Englishman and "Calvary" had its first performance in 1911 at St. John's Wood Presbyterian Church, London, of which he is organist and choir-master. The work as heard here last week was found to be deeply impressive.

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